

ALL THE TUTORIAL FILES YOU NEED

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Photoshop® creative

The magazine for
Adobe® Photoshop®
inspiration and advice

RESTORE YOUR PHOTOS

A one-stop guide to cloning, patching and
colour correcting your treasured images

Improve your skills

100 KILLER TRICKS

Practical tips for working
faster and smarter



74
PAGES OF
CREATIVE
TUTORIALS

Photo editing

Color Balance

Improve and edit photos
with this useful command

Before

INK BRUSH EFFECTS

Transform photos into ink portraits by
creating your own real media brushes

FIX BARREL DISTORTION

Eliminate unwanted bulge
with this easy tutorial

THE ART OF LAYER STYLES

Combine blend modes and brushes
with styles for intense glow effects



Digital Edition
GreatDigitalMags.com

ISSUE 79

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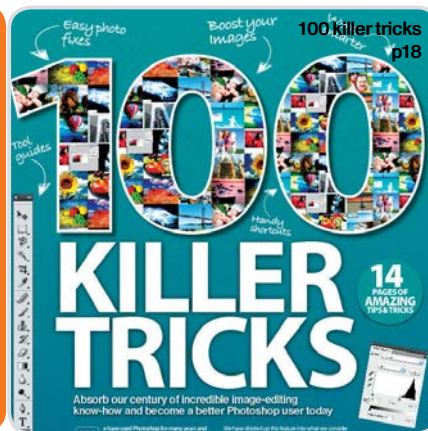


Welcome

www.photoshopcreative.co.uk



A glimpse
of what's in
store this
issue...



Ink effects p34



Mission Statement

Here at Photoshop Creative, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



The art of layer styles p70



HDR with layers p76



Can there be such a thing as too many tips? Does there come a point where your brain is too full of small nuggets of information to be rendered useless? Welllll, no.

Put simply, if you are serious about learning Photoshop and using it for many years and for many reasons, tips take you directly to the heart of the program and pick out the clever information that will help you work smarter. It might be a random shortcut that means you avoid countless trips to the menu bar, maybe it's a different way of using a tool that suddenly solves a problem that has been hounding you for months... although they are usually short, tips can offer you a mountain of help.

And what kind of beast would I be to build up this kind of adoration and then not deliver any tips to your doorstep? A terrible beast indeed, which is why I can happily lay 100 tips in your lap for you to enjoy. Covering photo editing, creative tasks and tools, dip in and out at your leisure.

Moving away from our tip marathon, we have lots of other exciting content for you. For starters, try our tutorial on page 34 for tracing over a photo and making it look like an ink sketch. It's surprisingly easy to do and is perfect for your family portraits. Talking of family portraits, if you have lots of old photos that need some TLC, check out page 46 where we kick off a new series on restoring old photos.

We love to hear what you have been up to in Photoshop, so either email us (pcr@imagine-publishing.co.uk) or join us on Facebook ([facebook.com/PhotoshopCreative](https://www.facebook.com/PhotoshopCreative))

Jo Cole Editor in Chief
jo.cole@imagine-publishing.co.uk

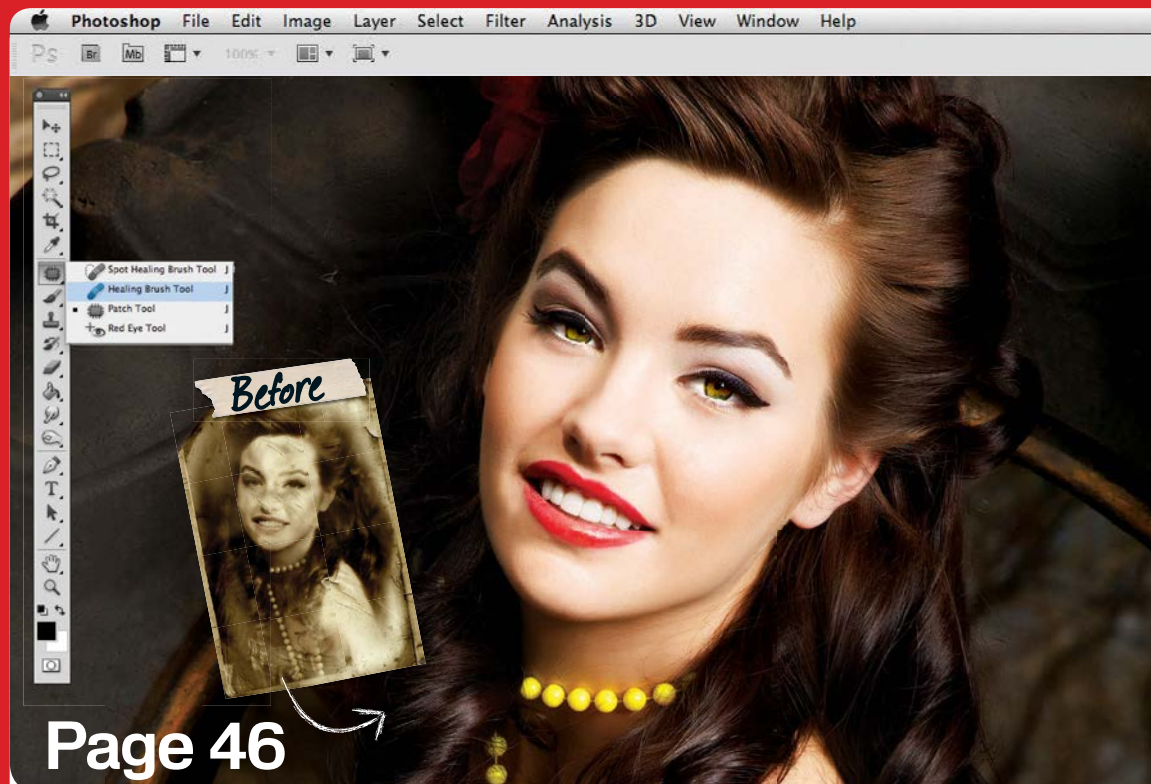
Next issue of Photoshop Creative on sale 20 October

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an amazing deal!
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Restore old photos

Bring your treasured memories back to life with this tutorial



Creative hub

Photoshop news

Don't waste time searching for the best sites and services for Photoshop. We present them for you here



Advice centre

Tips, tricks and solutions

Dive in to the Advice Centre for a wealth of information for getting the most out of Photoshop and Elements



Creative reviews

Make an informed choice

Don't fritter away money on useless products. We test the most interesting products to judge their worth



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On the CD

Amazing free resources



Our disc is packed with video tutorials, brushes, photos, textures, vectors and more



Readers' Challenge

Check out the entries



Get inspired by previous entries to our challenge and then turn the page to enter the latest one

tutorials



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contributors our panel of experts



KIRK NELSON

www.photoshopcreative.co.uk/user/kirk3d



Kirk takes on a monumental task this issue, by putting together 100 of the best Photoshop tricks. Improve your skills by making these part of your workflow, page 18.



SUSI LAWSON

www.susilawsonphotography.biz



You don't have to be able to draw in order to make great art, as Susi proves on page 34. All you need is a photo, some brushes, some creativity and this tutorial!



DUNCAN EVANS

www.duncanevans.co.uk



Kicking off a new series on restoring old photos, Duncan presents a one-stop guide on tackling common restoration tasks. See what it involves on page 46.



MARK MAYERS

www.markmayers.co.uk



Unleash your surreal side with this imaginative tutorial for combining photos for a dream-like scene. Mark also divulges some top editing advice as he goes (page 54).



MATT HENRY

www.matthenryphotography.com



Magazines are full of dramatic-looking photos but you don't have to do this in-camera. Matt shows how even drab photos can be turned into something arresting, over on page 60.



ANGELICA JOPSON

www.angelicajopson.com



The Color Balance command is a fantastic tool for not only improving colour, but also editing it for creative results. Learn more about what it can do on page 66.



DANI DIXON

www.photoshopcreative.co.uk/danitaylor



Layer styles often get a bad rap among the Photoshop snobs, but they can be used to create amazing effects. Dani shows how they can add a glow to photos, on page 70.



ZOE MUTTER AND SIMON RUDD

www.photoshopcreative.co.uk



Zoe and Simon share the Q&A responsibilities this issue, dividing your Elements and Photoshop queries between them.



Photoshop creative

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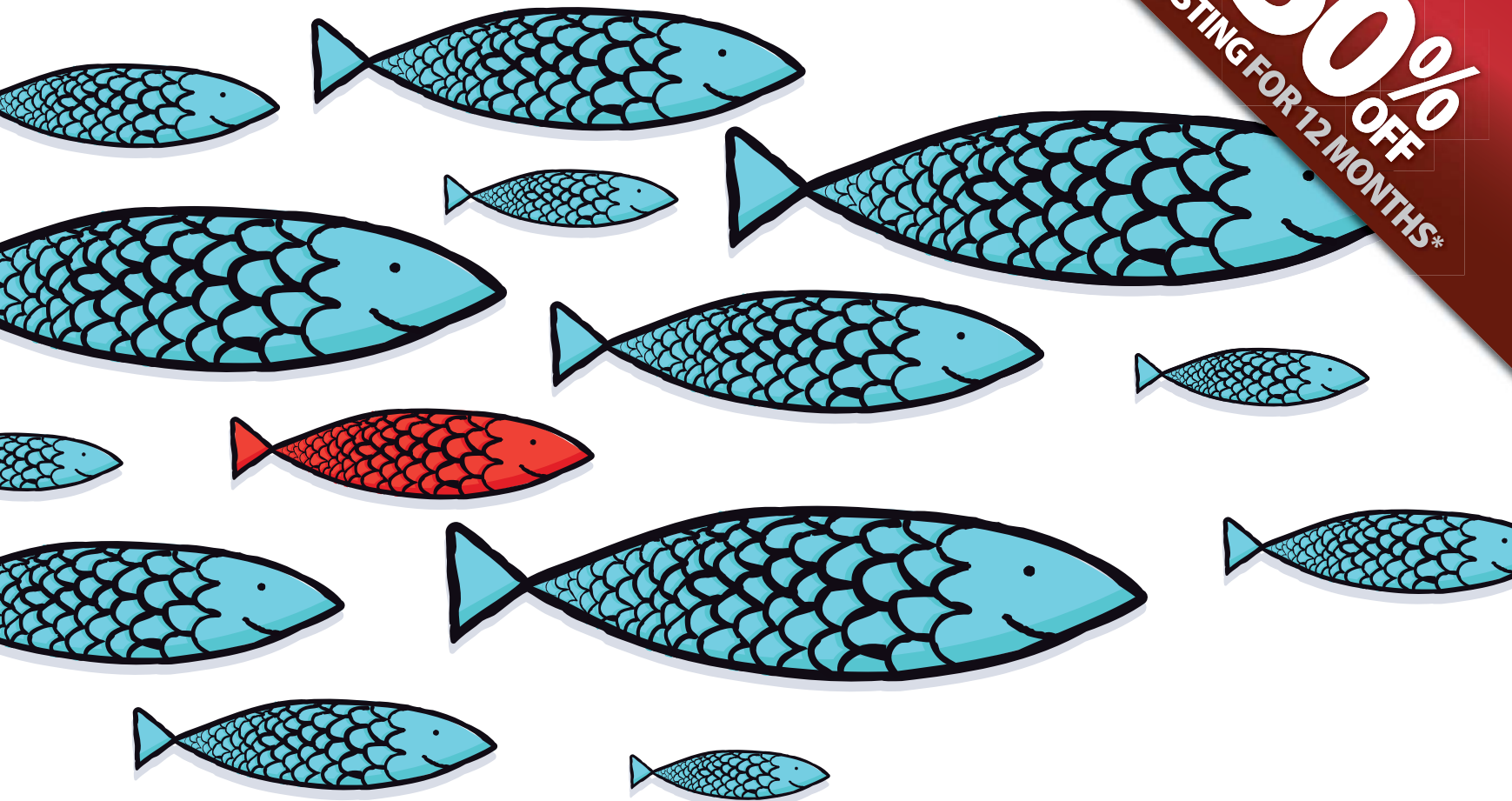


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The latest news from the Photoshop community

TOP STORY: PHOTOSHOP PRODUCTS

The newest version of the entry-level photo editor is here

Photoshop Elements 10

The waiting is now over for Elements fans, as Adobe unveils the latest instalment of its photo editor, Photoshop Elements Version 10. There are a host of new tools and improved features in the Organizer with this upgrade which also embraces a strong focus on social networking.

Elements 10 is the alternative and more affordable software to CS versions, and it's where entry-level photo editors and painters can revel in

process of images, with the ability to tag faces and then to quickly link with friends around the world.

The Editor section of Elements 10 has new Guided Edits for quick effects, which include the Orton Effect, Depth of Field and Picture Stack modes. An enhanced Crop tool with compositional guides helps to achieve better compositions using the rule of thirds and the golden ratio. New Smart Brushes let you brush interesting textures and patterns into a scene in place of a busy,

“New Smart Brushes let you brush interesting textures and patterns into a scene”

many features for fixing, improving and getting creative with images in no time at all.

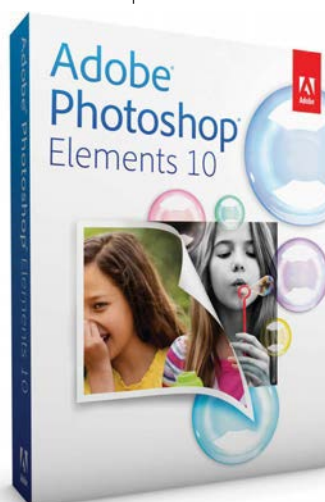
Version 10 introduces new organisational tools, with new ways to search for pictures and create visual references. For example, images can be filtered by their brightness, colour patterns and even by content. Connecting to social networking sites such as Facebook and Flickr from inside the Organizer has been introduced in the sorting

unattractive background that you might be stuck with in portrait shots, for example. The Type tool has seen a makeover too, with the ability to type words onto a custom-made path or shape layer.

Photoshop Elements 10 comes in at £79 (\$130US approx) and there's a bundle option with the new Premiere Elements 10 video editor for £119 (\$195US approx). Head to www.adobe.com for more information and all the product details.



Adobe updates its perennially popular Photoshop Elements with a new version that makes editing and sharing images a breeze



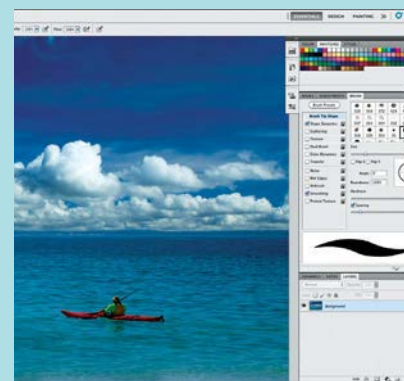
Software

PS Elements 10 vs CS5

Which one is best for your image-editing needs?

The choice between software versions can prove a difficult one to make, and costly too if you get it wrong. The two types of Photoshop, Elements and CS, in principle offer the same things. They are, however, very different in their approaches to image editing and organising. The price differences, although opposite ends of the spectrum, aren't a massive giveaway to their content. At £79 (\$130US approx) for Elements 10 and from £657.60/\$699US for Photoshop CS5, you wouldn't be wrong in thinking you get a lot more for your buck in CS5, but practically they simply offer different things for different purposes.

In Elements 10 the focus is on simplicity, and its range of auto features make for speedy editing. Special effects can also be applied in a matter of seconds and its interface hides nothing. In contrast, CS5 is a complex photo editor, focused on high-end production of print-ready, colour-accurate results. For this version, although it can take artists years to fully get to grips with, progression is down to creative aptitude. To get a comprehensive features comparison between the two programs, head to www.adobe.com.



It's all about the end goal when choosing your version

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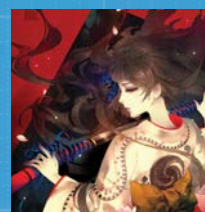
RORY DOONA
www.sorasabi.com

Rory Doona is a master of the manga style and his image *Spectrum* proves just that. A glowing butterfly confronts a space woman with some expertly crafted lighting in the piece.



NAIA DIEI
www.naruleiin.deviantart.com

Soft colours and a painterly style form this image by Naia. The big eyes and small nose and mouth embody what manga is best known for.



EIN LEE
www.einlee.net

With an Asian vibe, this image by Ein Lee uses bold colours and harsh edges with flowing lines for contrast and added effect.

Training

Explore new techniques in these books by Focal Press

Latest Photoshop titles

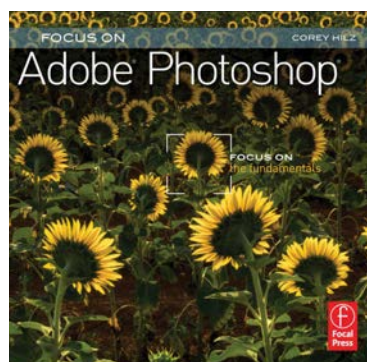
Corey Hilz and David Asch have both written about the fundamentals for learning Photoshop. Forming part of Focal Press's Focus On series, these two titles make up the latest offerings *Focus On Adobe Photoshop* and *Focus On Photoshop*

getting the best out of shots. Advice and step-by-step tutorials show you how to correctly polish off photos with image corrections and adjustments, before organising them using Adobe Bridge, and is a comprehensive and useful resource.

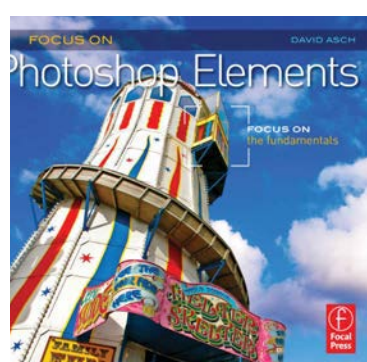
“Advice and step-by-step tutorials show you how to correctly polish off photos”

Elements. The first of the two books looks to guide photographers through the steps in Photoshop for

The second of the two books is based on mastering the Photoshop Elements software.



Focus On Adobe Photoshop by Hilz is ideal for photographers learning the program



Focus On Photoshop Elements by Asch is a great guide to the entry-level software

David Asch explores the basics of RAW processing and how images can quickly be turned into bold and colour-accurate creations. If you're new to Elements, this book will teach you the ropes. Both titles are available from www.focalpress.com priced at £12.99/\$19.95US.



Head to Photoshopdaily.co.uk for these free brushes, images and more!



Star trail desktop

Bring the night sky to your desktop with this star-trail effect featured as a tutorial back in issue 76 and yours to enjoy as your wallpaper.



Flower and scribble brush tips

Paint with the effects of real media using this set of dynamic brushes and bring new life to a portrait or scrapbook project.



Brick texture set

High-resolution surfaces of various brick textures. From smooth marble flooring to worn-away walls, each has unique lighting as well.



Paint splat photos

Take your pick of these paint splats. Convert them to a custom shape or a brush to make the most out of their smudged style.

BEST OF THE REST...



Sky gradient pack

Incorporate these bright sky variations into illustrations to use as a potential sky, or anything needing a splash of colour.



Flower sketch brushes

Simple yet strong in their form, these flower outlines can be used as brushes for creating patterns across backgrounds and fabrics.



Ripped paper pack

Download this band of tearaways to wreak havoc across compositions. There are ten for you to choose, each significantly distressed and realistic.

TOP 5

Five of the best selection tools



01

Pen tool

Shortcut: P

This is the crème de la crème of tools. It defines the exact position of the selection and bends to any shape.



02

Quick Selection tool

Shortcut: W

If speed is of the essence, then the Quick Selection tool is the one to use! It works on a click-and-drag basis, perfect for covering large areas.



03

Magic Wand tool

Shortcut: W

A Tolerance slider and Size adjustment control a pixel-by-pixel selection. Accuracy is this tool's speciality for those smaller subjects.



04

Magnetic Lasso tool

Shortcut: L

This tool sticks itself to the edges of a subject as you run over them with your pointer. The definitive answer to quick and easy selections.



05

Color Range

Select Menu

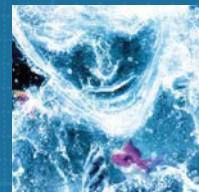
Color Range lets you instantly pick a colour to make a selection as it automatically finding similar hues in the image.



Check out the 'Pics of the week' gallery from photoshopcreative.co.uk

**EHSAAN MESGHALI**

Gallery: photoshopcreative.co.uk/user/emdezign
Ehsaan's image *Jalil Shahnaz* forms part of a collection of images called *Persian Masters*. This portrait captures the soulful mood of this wonderful musician.

**ALEKSEI KOSTJUK**

Gallery: photoshopcreative.co.uk/user/visio
Aqua by Aleksei is a water-filled portrait awash with magnificent detail. The effect is applied to a person, with fish added in for good measure.

Stock site

Fotolia's new look

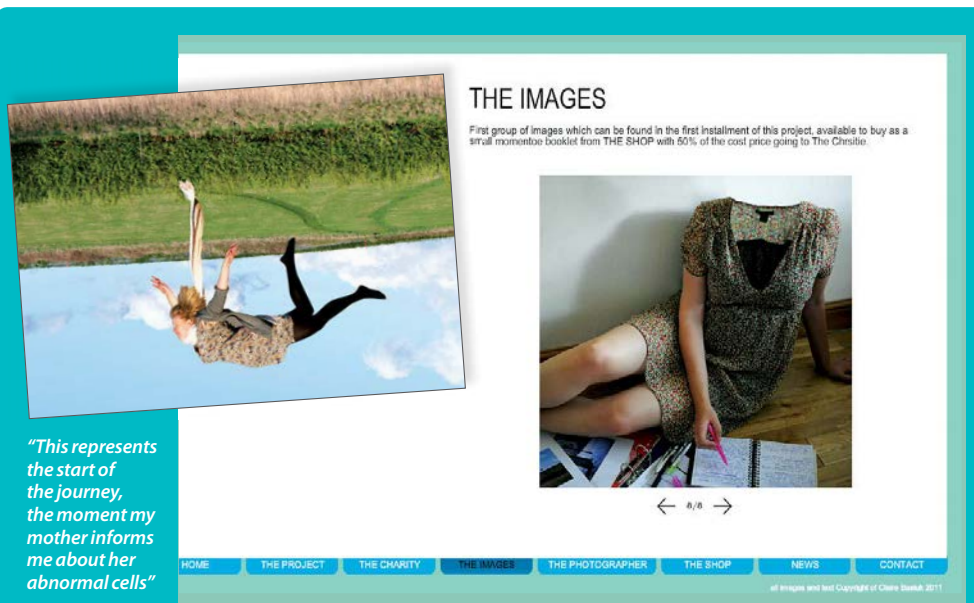
Top stock provider reinvents itself with a site update

Great Photoshop artwork, more often than not, will start with a high-quality stock image. But the trick is finding the ones you need quickly. Fotolia looks to solve this problem with a major redesign, which places just as much focus on the filtering and browsing experience as it does on the quality of the images.

New features include a dashboard for artists, both those who wish to buy images and those looking to contribute. This feature shows the statistics of your account and also useful information about purchases and credits. Another advancement Fotolia has made is a faceting search engine, which not only matches keywords but also suggests other categories linked to the descriptions given. A recency filter will also reveal matches by date of upload, so you are sure to receive the newest images to the website. Visit www.fotolia.com to grab stock images for using in your Photoshop manipulations.



Price limits can be set – for example at \$0.75 – when searching for images on Fotolia's new site



"This represents the start of the journey, the moment my mother informs me about her abnormal cells"

Website wonder

WWW.MANIPULATEDCELLS.CO.UK

Manipulated Cells: Diary of a Cancer Daughter is an ongoing website and publication by UK photography graduate Claire Basiuk. Part

One of the booklet documents her personal experience of her mother's fight with cancer, using Photoshop to manipulate photos in a way that gives a visual representation of her inner emotions. "With the use of Photoshop I was able to interpret such sayings as 'a world turned upside down' in an extremely visual way", she describes.



The creative website we just can't live without

The booklet is designed not only to raise funds for The Christie charity, a cancer specialist centre based in Manchester, UK, but also as a means of creative expression for Claire's state of mind as a daughter away from her mother diagnosed with cancer. Originally made for her degree show, this is just the start of a series of booklets by Claire, which are available from her website to buy for £3 (\$5US approx). 50% of sales from these will go to the charity that she is supporting.

Resources

Get creative with how you use Photoshop

Become a resource artist using everyday subjects

Ever wondered where resources come from? Well we have too, but the answer is from everyday objects and scenery around us – anyone can make them and you don't need to spend a fortune obtaining them. The trick is in capturing them to use in Photoshop, and resources such as brushes, textures

and custom shapes can actually be made from photos of real objects. People, bugs, trees – you name it and it can be turned into a usable shape or brush tip for you or others to enjoy.

All you need is a compact camera, some imagination and our tutorial on how to make resources on **p82**.



Compact cameras are perfect for creating resources



ED OLIVER

Gallery: photoshopcreative.co.uk/user/Seven_Wishes
Soulful is the title of this image by Ed. The dog in the picture has been given a duotone effect, with vignette and contrast to boot.



CYBELE ELOY

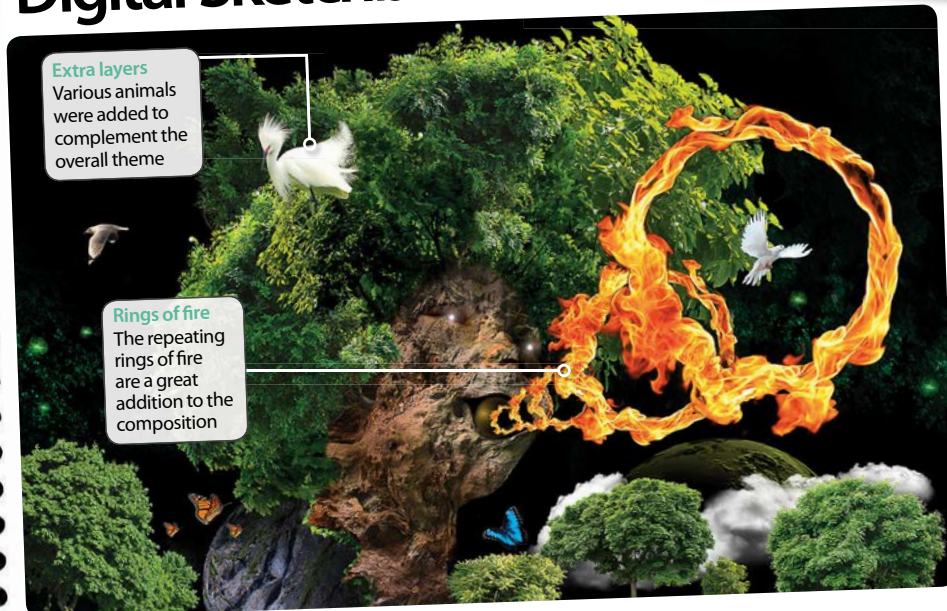
Gallery: photoshopcreative.co.uk/user/CyLooCybeleEloy
A high-contrast studio shot converted to black and white for extra impact, this winning image is powerful... perhaps it's all in the eyes.



JUAN BLANCO

Gallery: photoshopcreative.co.uk/user/juanphotoshop
Sword of Ice by Juan contains a hidden mystery, drawing the eye into its deep blue setting and onto the main subject, the magically glowing sword.

Digital Sketchbook

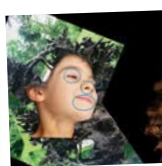


Photoshop artist Aldo Fernandes Azevedo crafted this fiery image in CS5. At 26 years old he's a lover of graphical art, and besides being a student of the subject, Aldo also shows us his expertise with the 3D features in the latest version of the program, seen here in his image *Tree*.

"The idea behind *Tree* was to create an environment that's magical and funny", explains

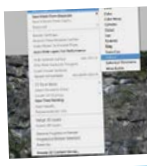
Aldo. And he's a relative newbie: "I fell in love with Photoshop CS3 first, so not that long ago."

Aldo has progressed from CS3 with the changing face of the image editor to be able to produce clever photomanipulations such as this one. If you like what you see here, check out Aldo's full online gallery of work at www.photoshopcreative.co.uk/user/aldo.



Step 1

I used the Liquify filter to reshape the wood texture as a face using a portrait shot for a reference.



Step 2

I applied the Sphere shape from the 3D options to transform rocks below the trunk.



Step 3

Color Range lets me select the fire and I added a Feather of 5px to soften.

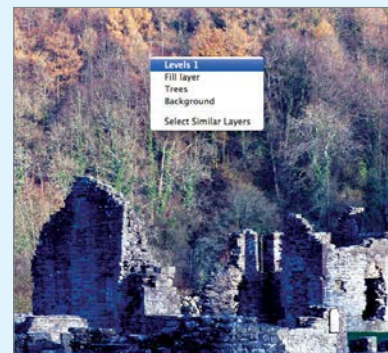


Simon's Need to know

Layer select shortcut

Snr Staff Writer Simon offers another handy PS tip

It can be a chore going back and forth to the Layers palette to change the one you need to work on. Instead of selecting layers from the palette, hit V to choose the Move tool and then Ctrl/right-click over your composition to give you a drop-down list of layers to select from.



Switch layers by Ctrl/right-clicking over an image

Software Find the right resource for the job

Plug into Photoshop



Plug-ins are Photoshop's little helpers, producing certain effects and providing improvements that are otherwise complicated to achieve.

Top names in the plug-in industry offer professional grade effects, but which are the best? onOne Software (www.ononesoftware.com) makes a number of photographic-based plug-ins for fine-tuning the quality and definition of images. Nik Software (www.niksoftware.com) makes plug-ins

for turning plain images into masterful black and white prints, as well as producing HDR styles for your images and selective colour effects too. Lastly, Auto FX Software (www.autofx.com) makes a number of special effects plug-ins for giving images a creative boost – from photo edges to lighting enhancements and dreamy styles.

There are, of course, many more companies offering plug-ins for all types of editing, but these top names will give quality and quantity in a single package.



Plug-ins can produce stylish effects in just a few clicks

Make a Date



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"My daughter, Abigail, is very particular. Everything has to be just so, or else. So, when she wanted to make some mini-posters for her dollhouse, I knew it'd be a nightmare if she didn't get what she wanted. Thankfully, iStock had exactly the kind of pictures she was after. I can never thank you enough!"

Emma Griffiths,
Cambridge

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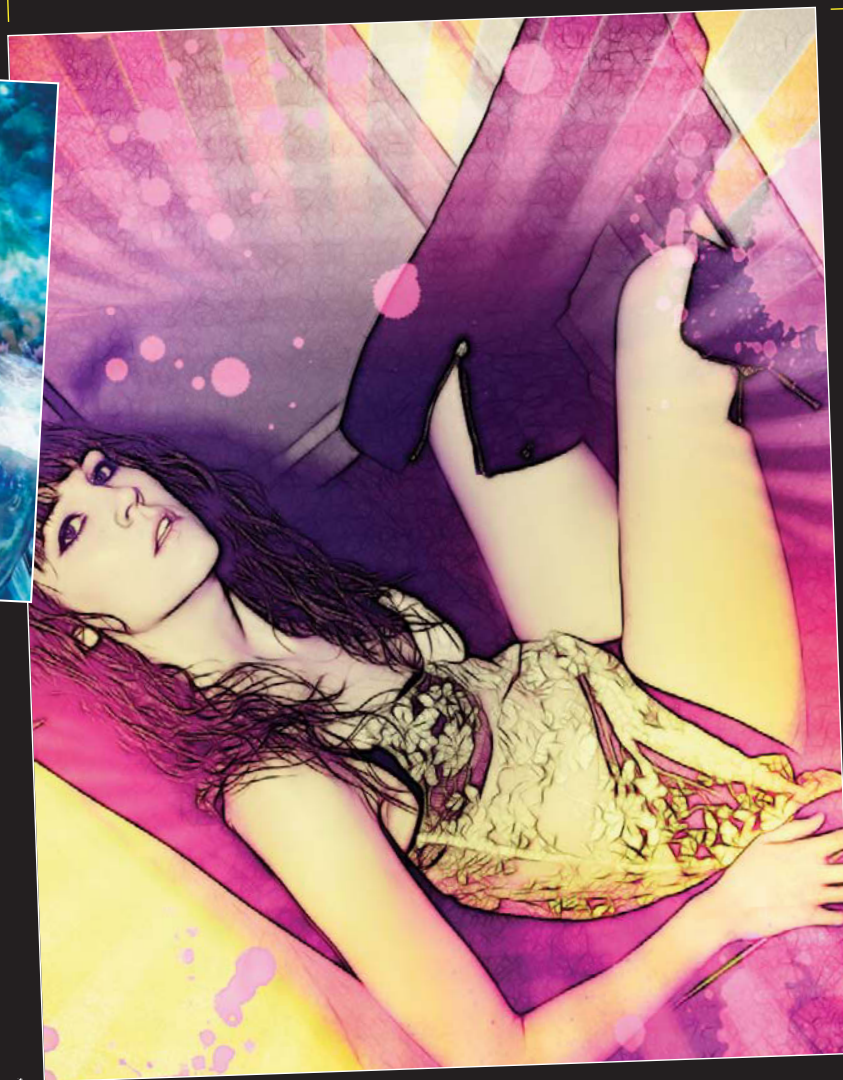


Cecelina Tornberg

See more at: www.photoshopcreative.co.uk/user/cecelina



Under the Sea "This image is created using two main images, one of the dress and one of the girl, from two different fashion shoots I did last year. And of course a lot of different stock images of water! I really wanted to get the sense of depth to work even though it's a surreal scene"



Pink Pop "A play with colours, brushes and filters, one of my favourites because it makes me happy when looking at it. My friend modelled in an improvised shoot in her flat. Great to have pretty friends if you need good stock to work with!"



Machine "I really like this image because it's quite different from other things I've done. Inspired by steampunk and the background is created using different images of a church ceiling. All the things my poor friends have to put up with and being transformed into when modelling for me!"

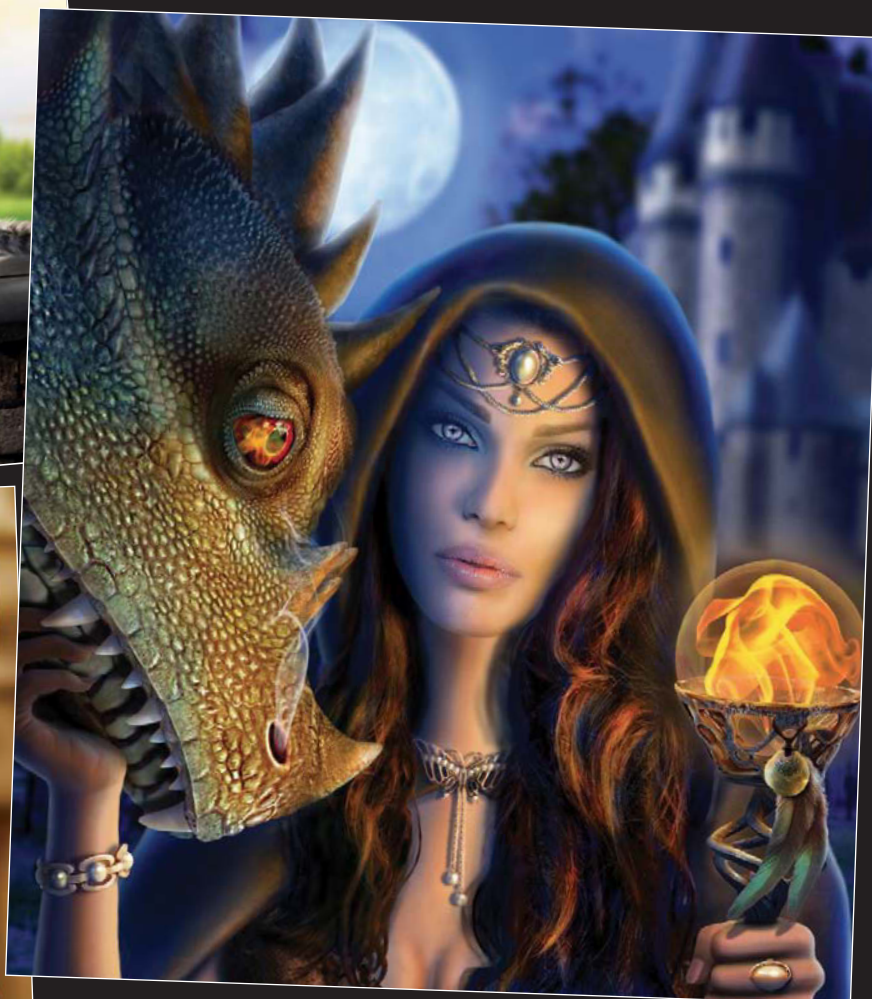


Debra Mason

See more at: www.photoshopcreative.co.uk/user/Shorra

Imposter "I love working with animals, fur and light. My favourite images are ones with dramatic lighting and contrasting colours."

Spellbound "Beauty can tame the savage beast. This image was created using several photographs of different women that I combined to make the ultimate dragon tamer. The dragon was created from one source of a lizard that I manipulated using Photoshop."

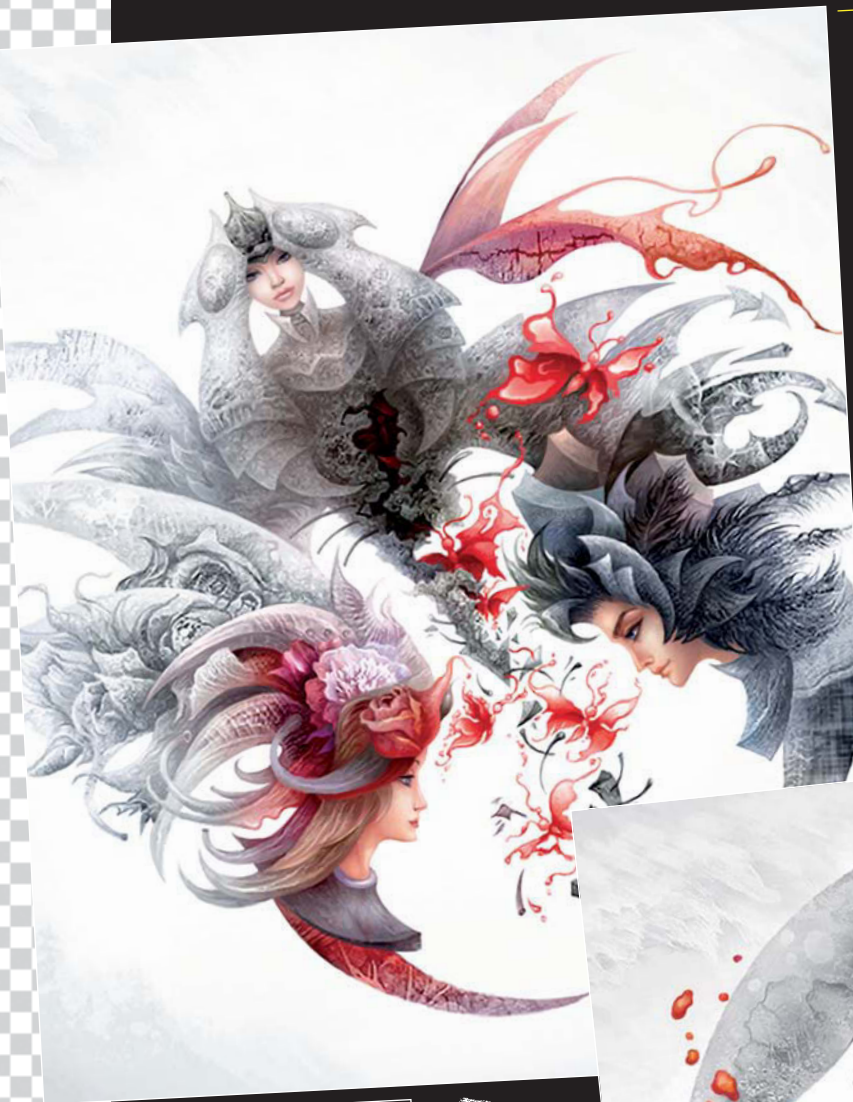


Steampunk Butterfly "I love the steampunk genre and it's whimsy and muted colours. I created this image using various sources of metal, nuts and bolts."



Kseniya Lvova

See more at: www.photoshopcreative.co.uk/user/artlvova

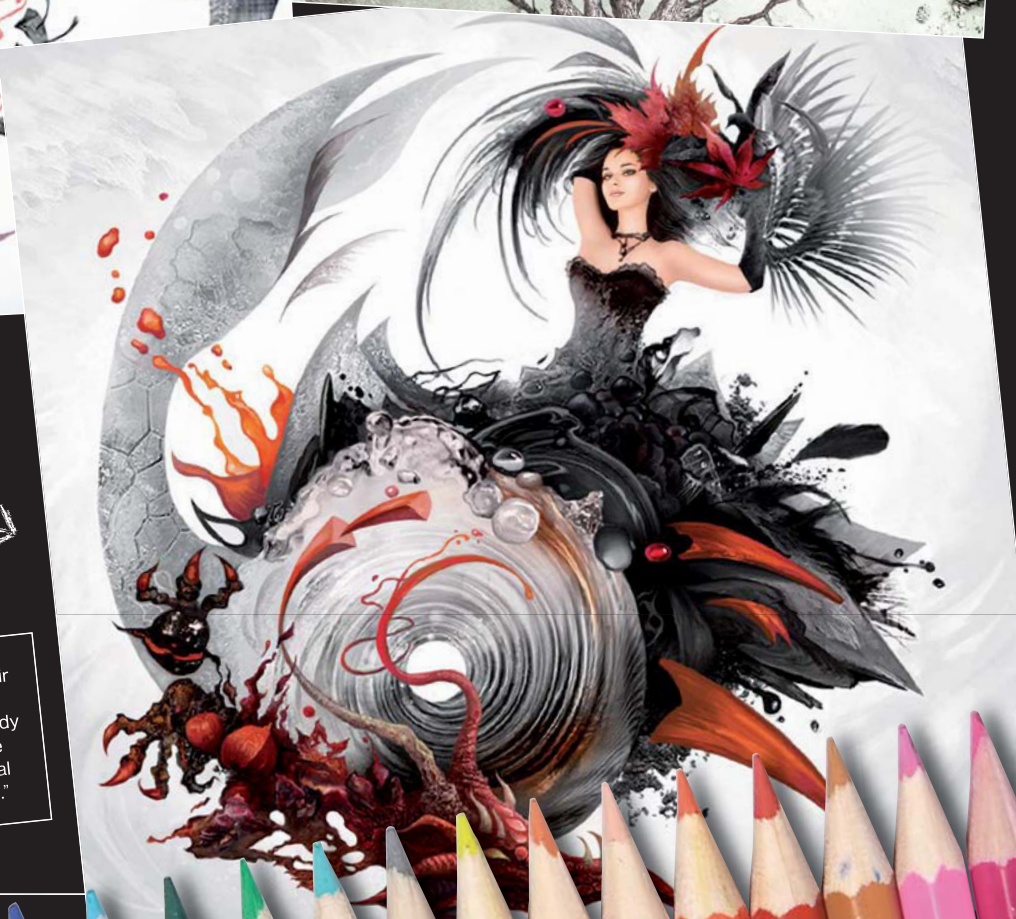


The Flight "This was an illustration for I Don't Need Them by Vladimir Shirogorov. The plot of this novel – telling about the loss of love – inspired me to depict a love drama as a butterfly, bringing the faces of the main characters on its outspread wings. Love is a flight, which sometimes comes to a fall."

Lyrics and Music "Illustration for the same-name section of the website for writer Vladimir Shirogorov. This section contains songs based on the poems from the novel Somebody Nobody by Vladimir Shirogorov. This picture was created using mixed techniques – digital painting combined with photo manipulation."



Metamorphosis
"Illustration for 'Somebody Nobody'. It's a symbol of the unity of opposites, a subtle line between the beautiful and the ugly, a girl as a flower, yet a flower carnivorous and dangerous."



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Before

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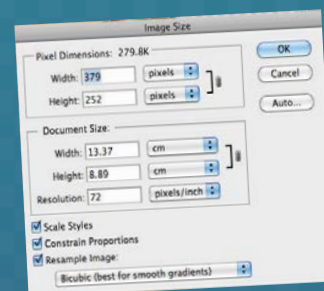
Absorb our century of incredible image-editing know-how and become a better Photoshop user today

We have used Photoshop for many years and know people who have used it for even longer and if there is one thing that unites all Photoshop users, it's the fact that you will never know everything. And we don't mean that to sound as defeatist as it does, we merely mean that just when you think you have supreme knowledge of a technique or tool, some joker comes along and casually shows you a better method that hadn't even made it on your radar. There are bazillions of these little tricks and tips out there, and we have 100 of them right here!

We have divided up this feature into what we consider to be the three main areas of Photoshop – image editing, tools and creative edits. For each of these sections we then present the tricks that make our lives easier. It could be something as simple as a keyboard shortcut (these run throughout the feature) through to a more involved edit. You may know about some of them, but we think you will find a few gems in here that will be just what you have been looking for.

If you have a favourite tip to share, go to www.facebook.com/PhotoshopCreative and let us know!

14
PAGES OF
AMAZING
TIPS & TRICKS

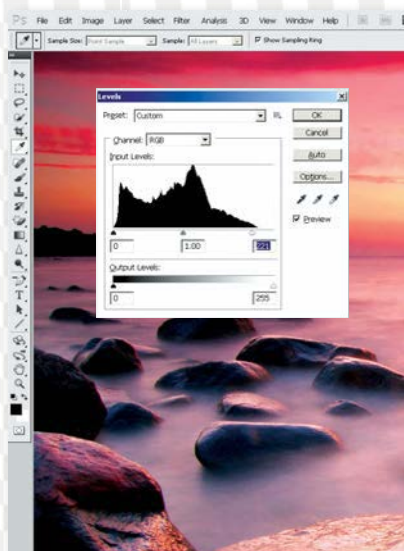


Creative effects

Make quick selections

IMAGE EDITING

Improve your pictures

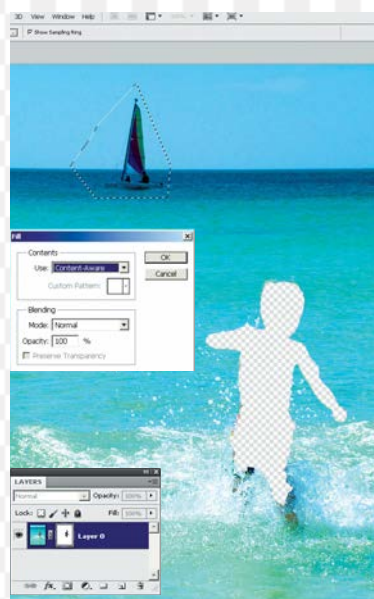


01 ADJUST LEVELS This feature should be one of your first stops for almost any image. The Levels adjustment is found under Image>Adjustments and is a favourite for correcting lighting issues in a photograph. There are other features in Photoshop that can be used for this, but Levels provides the best balance between ease of use and effectiveness. Simply sliding the outside handles inwards to line up with the edges of the histogram graph will correct 90% of any lighting problems you are likely to encounter. This will balance the light and darks of the image and enhance the contrast all at the same time. Movements to the middle slider will target the midtones and adjust the overall gamma of the image. For even greater flexibility, try this one as an adjustment layer, too.



03 CLIP DON'T CROP The Crop tool is great for cutting an image down to size, but it discards the portions outside the crop boundary. Instead, use the Image>Canvas Size feature to reduce your document. Now try moving any non-background layer around and you will see that the pixels outside the canvas are still there, but they are not seen.

04 CONTENT-AWARE FILL This feature is one of the much-celebrated additions to CS5, and rightfully so. It is almost magical in its ability to fill a selected area by referencing other pixels in the image. It's hidden away in the Edit>Fill command, which can be triggered with the Shift+Backspace shortcut. Simply select Content-Aware from the Use drop-down. But there are tricks to be had! Content-Aware Fill has a tendency to source pixels you don't necessarily wish to use. For example, if you are attempting to remove something from the background area you want Photoshop to fill that spot with more background. The solution is to temporarily mask out any parts you don't want considered for the process. Content-Aware will only work with visible pixels, so anything hidden with a mask will not be considered. When you're finished, just delete the mask.



02

PHOTO FILTER Don't be confused by the name, this is not found in Photoshop's filter menu, but is a tool in the Image>Adjustments menu. These simulate the practical lens filters used by photographers to change the temperature or apparent mood of a photo. For example, if a shot is flooded with blue hues it can feel cold and detached, so you can warm it up by using this tool.

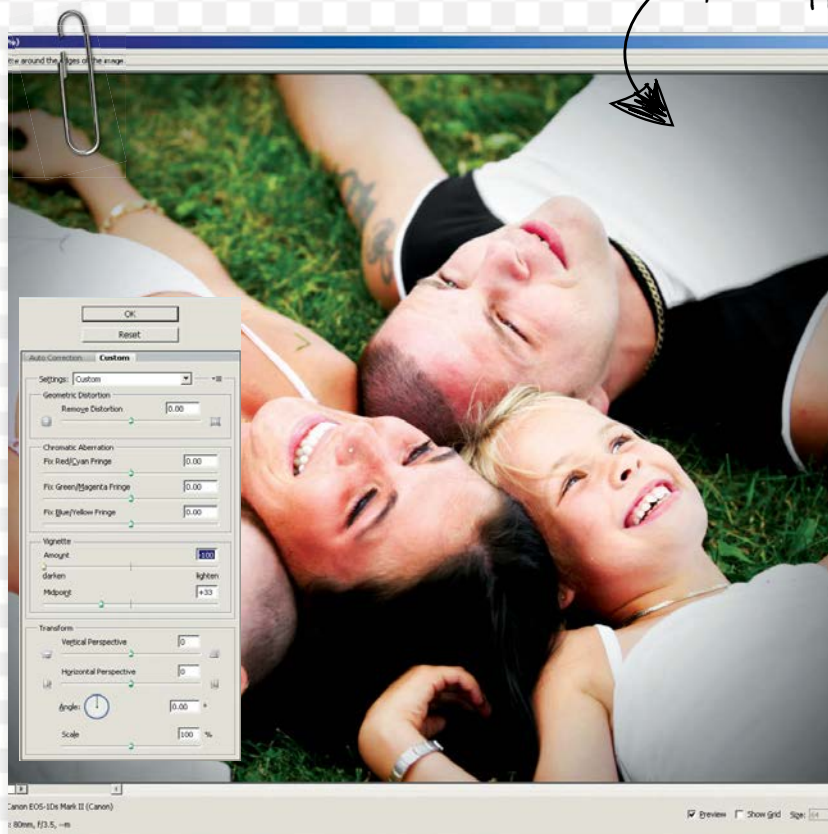
05 SINGLE IMAGE HDR If you've ever wanted to get the trendy HDR effect but don't have the equipment for it (a tripod and a camera that can bracket exposures), then this is for you. Go to Image>Adjustments>HDR toning. We realise that the dialog box can be a bit intimidating, but here's a strategy for navigating the options to get a great HDR look. Begin with a preset from the top menu. Make use of the Photorealistic preset then adjust the Detail slider until the image looks super crisp. Reducing the Radius slider in the Edge Glow section pulls back some of the halo effect, then the Shadow slider can be used to brighten the darker areas of the image. The colours can be enhanced by large increases of the Vibrance slider paired with small adjustments of the Saturation setting.

06 ZOOM IN AND OUT | HOLD CTRL/CMD, HIT THE PLUS OR MINUS KEYS | **07 SCRUBBY ZOOM** | HOLD CTRL/CMD+SPACEBAR, DRAG LEFT & RIGHT

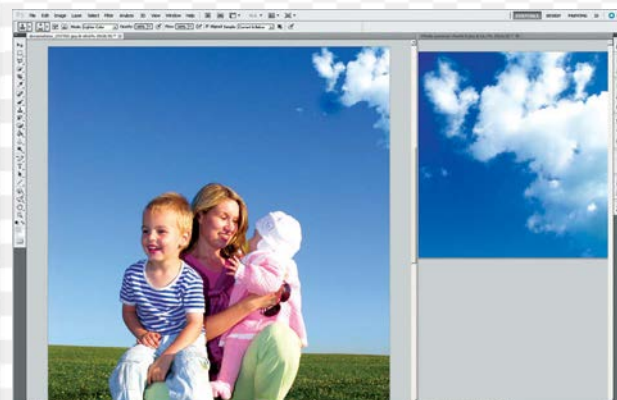


Feature

Traditional
photo effects



08 VIGNETTE With the darkened corners, this classic effect adds a touch of elegance to any image. Go to Filter>Lens Correction and switch to the custom tab. Under Vignette, pull the slider to the left towards the darken setting. Ideally this is done on a flattened layer, but you can add some flexibility to the process by creating a white-filled layer and setting the blend mode to Multiply. Run the vignette on the white layer and the shading will show up, but the white will not.



09 CLONE ACROSS DOCUMENTS The Clone Stamp tool is an old stalwart for most Photoshop users. With the ability to paint onto an image using a different area as a source, it is perfect for removing unwanted elements. But did you know you can clone across documents? Hold Alt/Opt and click to set the source in one document, then switch to another document and paint away.

10 BLACK AND WHITE Black and white photography is practically an art form in itself, and any photographer knows that creating good black and white photos involves so much more than merely desaturating an image. Frequently, for example, colours of similar saturation end up converting to similar shades of grey, leaving the image muddy or visually confusing. Photoshop offers several different methods for creating a black and white photograph from a colour one, and the most powerful, flexible and sophisticated of all is the Black and White adjustment. This feature not only offers individual control over six different Hue values, but provides a solid set of worthwhile presets. The hidden gem in this feature is the Tint option, which creates a tinted image with all the same controls used for greyscale. Never before has creating a sepia toned image been so much fun.

11 EASY COLOUR POP Create a blank layer and go to Image>Apply Image. Select Merged from the layer menu and hit OK. Change the layer's blend mode to Soft Light and lower the opacity.

13 SPOT HEALING BRUSH TOOL There's no easier way to remove blemishes! Set the Type to Content-Aware in the Options bar and use a brush size that is slightly larger than the blemish. Then a single click is all it takes.

15 SKIN SMOOTHING Duplicate the image layer and go to Filter>Blur>Surface Blur. Use a midrange Radius and a low Threshold then mask out the layer and use a brush to gently reveal the soft skin areas.

17 ENGAGING EYES Use a single click of the Bloat tool in the Liquify filter to slightly increase the size of the eyes. Enhance the colour with a Vibrance adjustment, too.

12 WHITEN TEETH To remove a yellow tint from teeth, use the Sponge tool set to Desaturate. This will eliminate the yellow but still keep a natural hue for the teeth.

14 TRIM WEIGHT WITH LIQUIFY Open the Liquify filter (Filter>Liquify) and use the Freeze Mask tool to select areas to be protected from the warping. Use the Forward Warp tool to gently push in areas that need trimming.

16 SOFT FOCUS To create a dreamy, soft-focus effect, load the luminosity of an image (see tip 28) and copy that selection to a new layer. Apply a slight Gaussian blur and set the blend mode of the top layer to Screen.

18 CHANGE HAIR COLOUR Create a Hue/Saturation adjustment layer with the Colorize option enabled. Set the blending mode to Color and use the layer mask to paint the adjustment onto the hair.



19 GLOSSY LIPS Duplicate the image layer and desaturate it with Image>Adjustments>Desaturate. Increase the contrast with Levels by pulling the outside handles closer together then set the blend mode to Lighten and mask out all but the glossy areas on the lips.

20 REMOVE RED-EYE Photoshop actually has a tool called the Red Eye tool hiding behind the Spot Healing Brush. Dial in the Pupil Size and Darken Amount, then drag a bounding box around each pupil.

21 DEFAULT COLOURS | PRESS THE D KEY TO SET THE FOREGROUND AND BACKGROUND COLOUR SWATCHES TO THE DEFAULT BLACK AND WHITE

22

FOCAL BLUR Give the subject of a photo additional emphasis by adding a focal blur to the surrounding area. Begin by creating a selection and save it out with Select>Save Selection. Go to Filter>Blur>Lens Blur and, in the Depth Map area, set the Source to the saved selection and check the Invert box to apply the blur to everything outside of that area.



23 FADE AWAY Any time a filter, brushstroke or other pixel-changing operation is performed, the edit menu provides a Fade command that enables you to dial back the transparency of the previous step or even change the blend mode with the effect.

24 STRAIGHTEN To easily flatten the horizon of a skewed photograph, go to the often-overlooked Ruler tool (it's hiding behind the Eyedropper). Click and drag out a ruler line along the horizon in the photo, then press the Straighten button in the Options bar.

25 SKIN TONE SAFE Use the Vibrance adjustment to boost the saturation of the colours in a photo without creating sickly skin tones. The Vibrance slider is safe to use at high levels because it's designed to protect skin tones from becoming overly saturated.

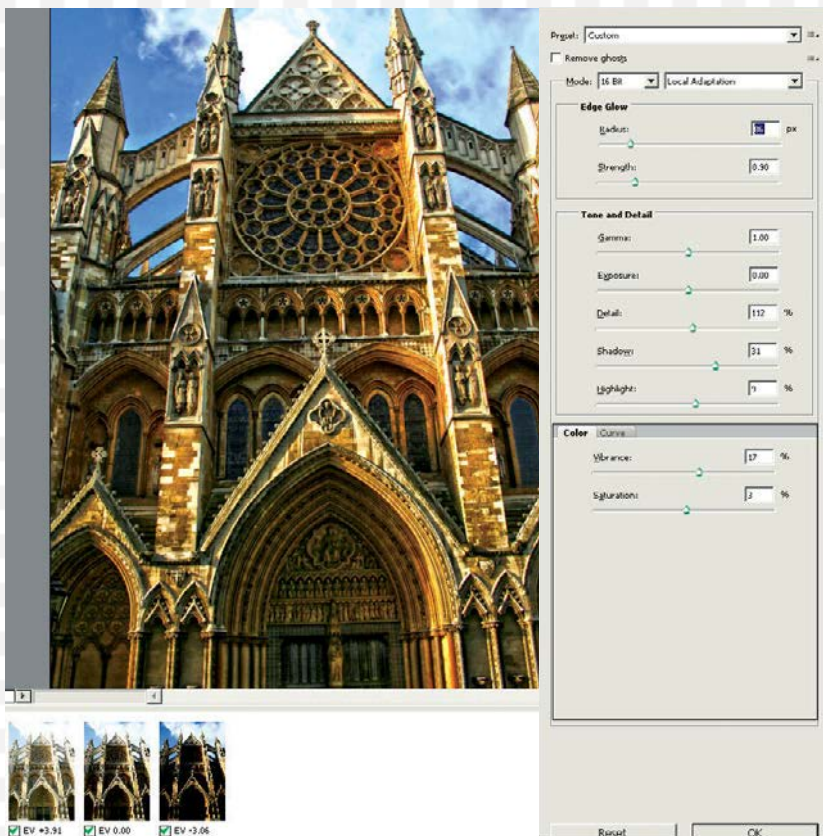
26 COLOUR SWAP | PRESS THE X KEY TO SWAP THE CURRENT FOREGROUND AND BACKGROUND COLOURS



Feature



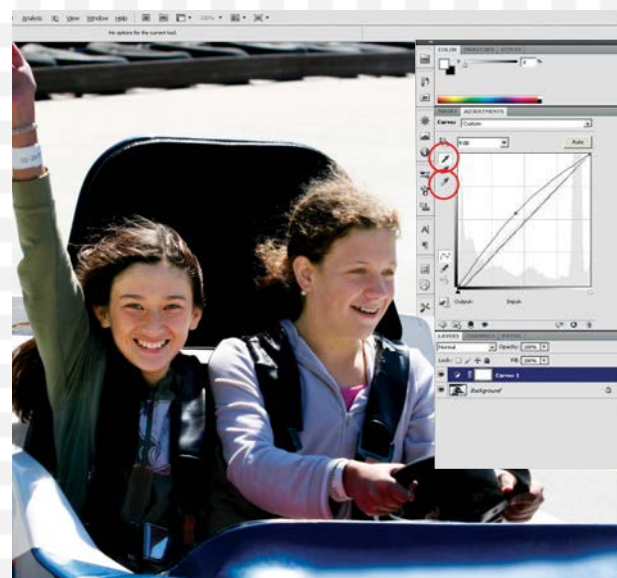
27 REMOVE COLOUR CASTS Poor white balance often leads to photos with a distracting colour cast. Sometimes this can be intentional for creating a mood or atmosphere within the image, but more often it's not. Colour casts can be removed by compensating for the inaccurate white balance. Open either a Curves or Levels adjustment, and look for a set of three eyedropper icons. Select the middle one to set the grey point, and then click on an area in the image that should be a midtone grey and watch the colour cast instantly disappear.



30 TRUE HDR High Dynamic Range photography is a popular technique for combining multiple exposures into a single image. The basic idea is that traditional exposures are limited in range. Shots set to capture shadow detail suffer from blown out highlights and exposures set to capture highlights tend to lose shadow detail. This technique enables you to combine multiple shots to capture a higher range of lighting than is possible with a single exposure. It's best to begin by generating the photos with a camera that is mounted on a tripod and can bracket exposures. Go to Image>Automate>Merge to HDR Pro then load the exposures into the dialog box and hit OK. Here the different exposures can be sorted and removed from the merged result and settings can be tweaked to adjust for detail and edge glow. If there's blurring due to misaligned elements in the photo sequence, check the Remove Ghosts option.

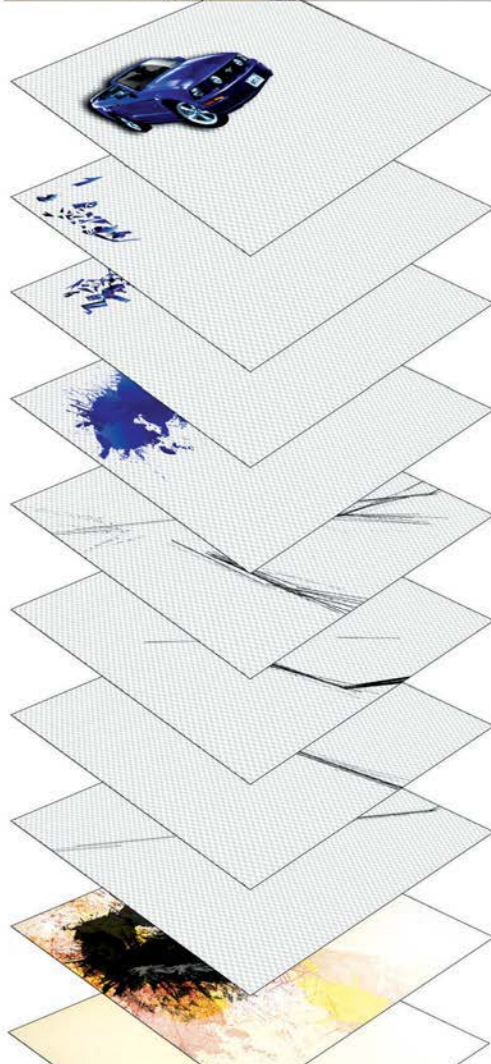
28 LUMINOSITY MASKS This advanced technique can be used to create seamless selections by using the luminous values of the image itself. In the Channels panel, Ctrl/Cmd-click the composite RGB channel to create a selection from the image's luminosity and press the Save Selection as Channel button in the foot of the panel. These are the Highlights of the image. Intersect the selection with itself (by holding Ctrl/Cmd+Alt/Opt+Shift or clicking on the Highlights channel again) to narrow the selection to increasingly brighter and brighter luminous values. To work in the other direction, load the base luminosity values again and invert the selection with Ctrl/Cmd+Shift+I. This creates a selection of the shadow areas. Save this as a new channel and use the same technique to intersect the selection with itself to limit it to increasingly darker areas. With these saved as channels it's an easy task to use them as masks to make targeted adjustments to the image. Just Ctrl/Cmd-click on the desired channel to load that selection, then if you add an adjustment layer it automatically uses that selection as a mask.

29 TARGETED COLOUR CHANGE Photoshop offers a variety of methods for altering the colour of a selection, and the Hue/Saturation adjustment provides the best solution when the other methods fail. One of the key benefits of this adjustment is the ability to limit the affected pixels without creating a selection. There's an unlabelled drop-down menu at the top of the panel that defaults to Master but can be changed to target any colour set within the image. Once set, the slider bars will only impact the specified hues. At the bottom of the panel, a pair of colour bars display the range of tones being targeted. This can be expanded or narrowed by dragging the range stops along the bar. If that approach is too abstract for your taste, try using the eyedropper icons to click on areas in the image to set, add and remove tones from the targeted range.

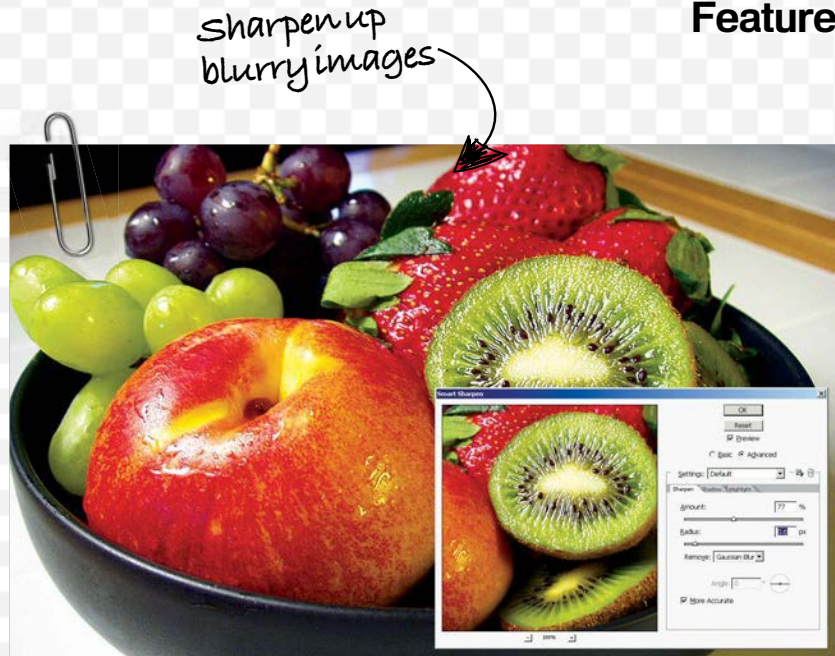


31 INTUITIVE CONTRAST If dealing with abstract curves, charts and histograms to edit an image seems rather obtuse, then try using this tip for setting the black and white points of an image. Open either a Levels or Curves adjustment and seek out the set of three eyedropper icons. Begin with the black-filled eyedropper and use it to sample a point on the image in the deepest shadow. This sets that sample point as the black point of the image. Likewise use the white eyedropper to specify the white point of an image. This method is an easy and intuitive technique for creating balance and contrast in any image.

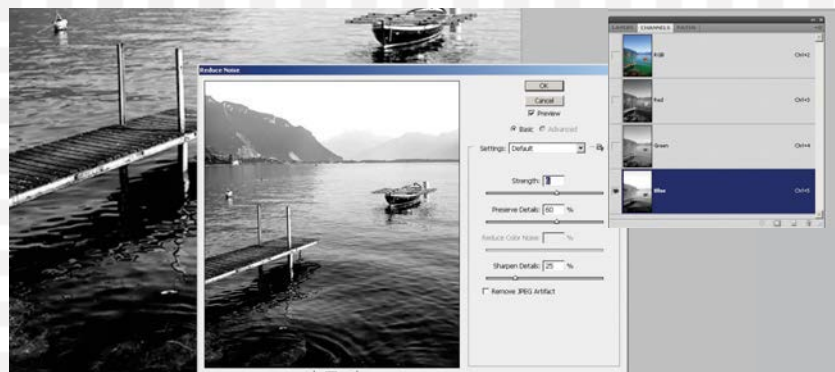
32 SLIDE SELECTION | HOLD SPACEBAR+DRAG SELECTION TO REPOSITION THE START POINT | **33 DESELECT** | PRESS CTRL/CMD+D TO CANCEL A SELECTION



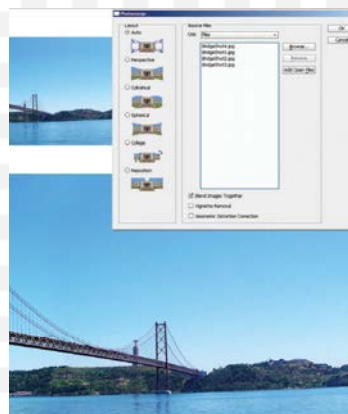
34 MERGE LAYERS There are certain functions and workflows in Photoshop that can only be performed on a flattened layer, but flattening a project cuts off any ability to go back and make changes to the work on any of the individual layers. Flattening is the point of no return that should make any artist uneasy. The best way around this is to create a composite of all the visible layers in the document. This merged layer can then receive the operations usually reserved for a flattened background layer. All without destroying the precious development layers beneath. As valuable a feature as this is, it's even more surprising that there's no formal menu item to generate it! Go to the top-most layer of your project and hold down Ctrl/Cmd+Alt/Opt+Shift+E or the merged layer can also be generated by holding down the Alt/Opt key and going to Layer>Merge Visible.



35 SHARPEN Working with digital files tends to produce a softness or slight blurring. Capturing the photos digitally already introduces a degree of softness as the light is converted to pixels, and resizing will add blurring to the edges of an image. Even simply enhancing colours can contribute to the loss of crisp outlines. Help bring back those obscured details by sharpening. While the Unsharp Mask is an old favourite, its younger cousin, Smart Sharpen, is actually more effective at removing specific types of blurring. Use the Advanced setting to target sharpness in shadows and highlights as well.



36 NOISY CHANNELS Removing noise without destroying details is a difficult challenge in any digital manipulation, as blurring tends to eliminate both. The Reduce Noise feature (found in the Filter>Noise menu) has limited effectiveness on really stubborn artefacts, but if nothing else seems to work, give this trick a try. Switch to the Channels panel and click on each channel individually. A close inspection of each channel will reveal that the majority of the noise is present in one channel more so than the others (most frequently it's the Blue channel in an RGB image). Try the standard blurring and noise removal techniques on just that channel, as that way the details held by the others are left intact.

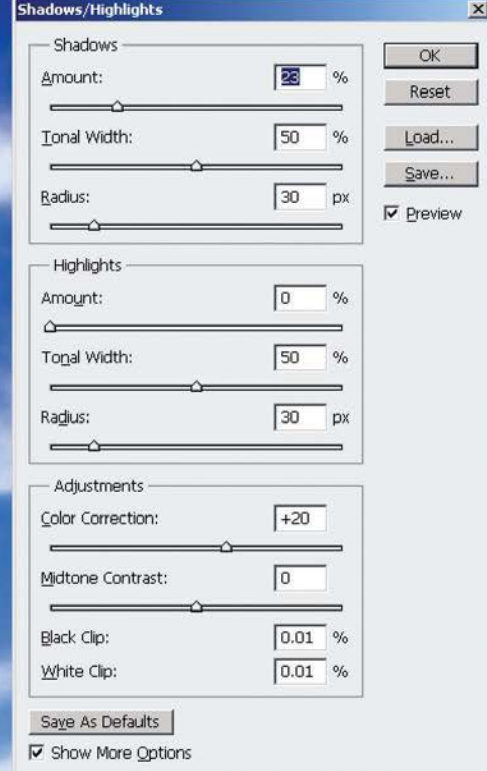


37 PANORAMA STITCHING If you've ever attempted to stitch together a panorama by hand, you know the pain and frustration that lies down that path. The lighting, perspective and camera focus almost never line up properly. Fortunately, Adobe has developed a means of successfully automating the process, but it does require the source photos to have at least a 30% overlap. Go to File>Automate>Photomerge, load the files into the Photomerge dialog box and select the appropriate options. We recommend the Auto layout and the Blend Images Together option. Click OK then go and make a cup of tea while Photoshop does the hard work.

40

HDR LITE

Use the Shadow/Highlight adjustment to quickly create an HDR-type effect. Check the Show More Options box in the dialog to expand it for more settings. Use the Shadow controls to create more detail in the dark areas and skin tone adjustments. The highlight controls work well to add brilliant colour to washed-out skies, while the Radius sliders will control the thickness of the halos around the edges.



41

CENTRE ON CANVAS

Press Ctrl/Cmd+A to select the entire canvas then grab the Move tool. Look for the alignment icons in the Options bar and use the Align Vertical centres and Align Horizontal centres. These can also be found under Layer>Align Layers to Selection.

42

CURVES ADJUSTMENT This tool is the ultimate weapon for adjusting the lighting of an image. By placing a curve with editable points over the histogram, it provides even greater control over the contrast and lighting in an image. Try a gentle S shape for wonderfully enhanced contrast.

Boost lighting with curves

43

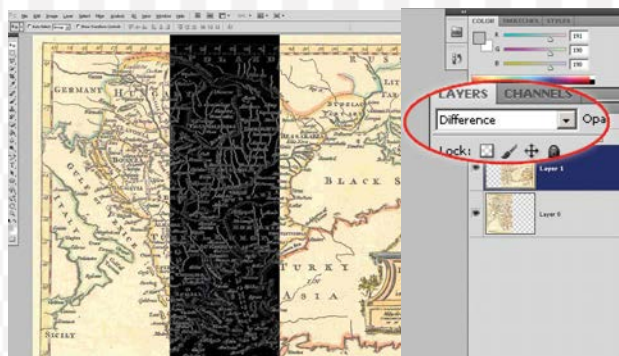
VIEW LAYER MASK Alt/Opt-click the thumbnail of a layer mask to view the actual greyscale file being used. This makes it easier to fill holes while painting or checking the falloff of a gradient. Alt/Opt-click again to return to the normal view.

44 FILL SHORTCUTS | PRESS ALT/OPT+BACKSPACE TO FILL WITH THE FOREGROUND COLOUR, CTRL/CMD+BACKSPACE FOR A BACKGROUND FILL



TOOL TIPS

Create quick selections

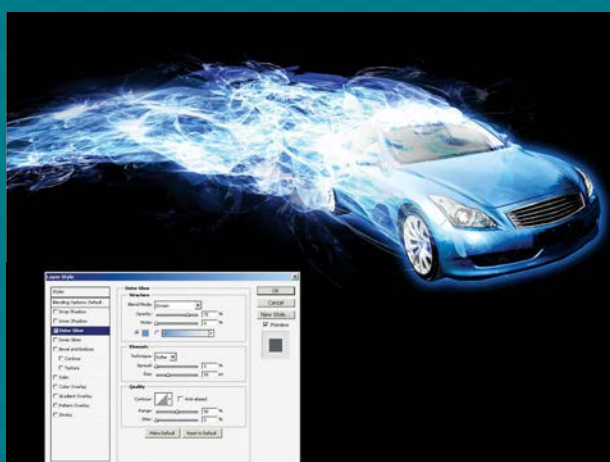


45 WHAT'S THE DIFFERENCE? If you've ever been frustrated when trying to align two images by constantly toggling the visibility of a layer, save yourself a headache by changing the blending mode of the top layer to Difference. Every pixel that is identical to the one beneath it is displayed as black. Different pixels are displayed in colour. Simply nudge the top layer around until it turns solid black, then you know things are lined up!

46 SELECT FLYAWAY HAIR To select fur or flyaway hair, go to the Channels palette and find the channel with the greatest contrast between the hair and background. Create a duplicate of this by dragging it down to the New Channel icon then increase the contrast in this new channel by using the Levels adjustment. Use the paintbrush to touch it up so that the subject is a pure silhouette with flyaway hair against a solid background, then Ctrl/Cmd-click this channel to create the selection. Return to the composite channel and use the selection as a mask to seamlessly extract the subject and hair from the background.



47 REFINE EDGE MAGIC When creating a selection with the Quick Selection tool, look in the Options bar for the Refine Edge button. Press it to launch the dialog box. In the Edge Detection area, the Radius slider adjusts how far from the selection border Photoshop will evaluate to find an edge. To the left of this is a small paintbrush icon, which is the Refine Radius tool. Use this to actively paint areas of the image to be considered in the edge evaluation.



48 INTERACTIVE ADJUSTMENTS The On-Image Adjustment tool (small hand icon with even smaller arrows found in the Curves, Black and White, and Hue/Saturation adjustments) enables you to interactively drag on the image to make adjustments to that sample area.

49 SMARTER QUICK SELECTION If the Quick Selection tool jumps to select something you don't want, hold down the Alt/Opt key and paint over that area to remove it from the selection. The tool can actually learn from this and create a better selection.

50 FILL VS OPACITY At first the Fill slider seems indistinguishable from Opacity as both reduce the visibility of a layer. One key difference, though, is that the Fill slider will leave the layer styles visible.

52 CLIPPING MASK To clip a layer to the one beneath it, hold down the Alt/Opt key and click the line between the layer thumbnails. Now the clipped layer will only display pixels that are aligned with the displayed ones of the base layer.

54 TURN LAYERS INTO FILES If you ever have the need to generate a new file from each layer in a project, go to File>Scripts>Export Layers to Files. There's even the option to only include visible layers.

56 DROP SHADOW ON A VIDEO Even specialised layers can have blend modes, masks and layer styles added. This includes Smart Objects, adjustment layers, 3D layers and even video layers, so you can add a drop shadow to a clip.

51 SCALED STYLES Right-click on a layer's FX style icon at the bottom of the Layers palette and select Scale Effects. This enables you to adjust the global size of all the styles assigned to that layer.

53 EASY VISIBILITY TOGGLE Hold down the Alt/Opt key while clicking the eyeball visibility toggle for a layer and all other layers will be hidden instead. Alt/Opt-click it again to restore the previous visibility assignments.

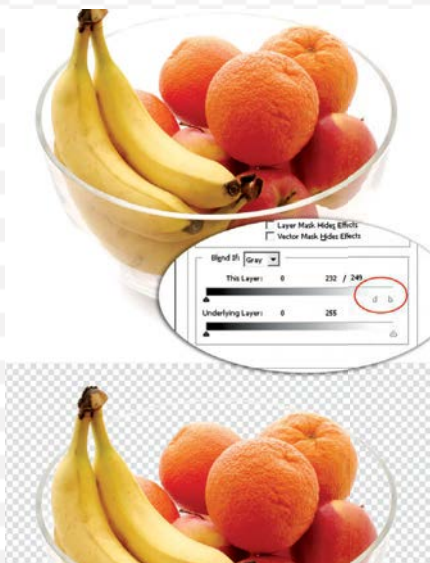
55 GROUPS Keep things tidy and your workflow smooth by placing multiple layers into a single group with Layer>New Group from Layers. They can even be nested up to ten groups deep.

57 SMALLER THUMBNAILS Tired of scrolling down through dozens of layers? Go to the small fly-out menu at the top right of the panel and choose Panel Options. Select a smaller thumbnail size so more will fit on the screen.

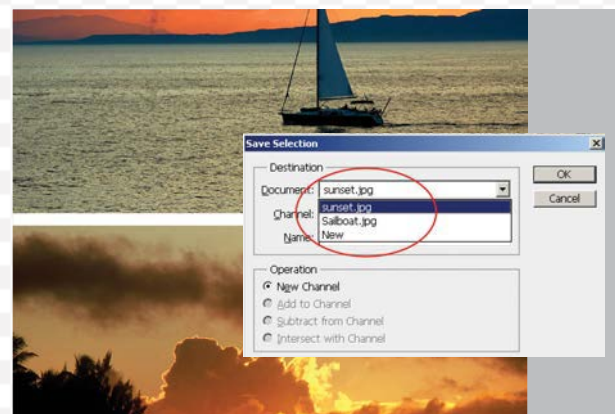
58 NO MORE MARCHING ANTS | PRESS CTRL/CMD+H TO HIDE THE DISTRACTING SELECTION BORDER



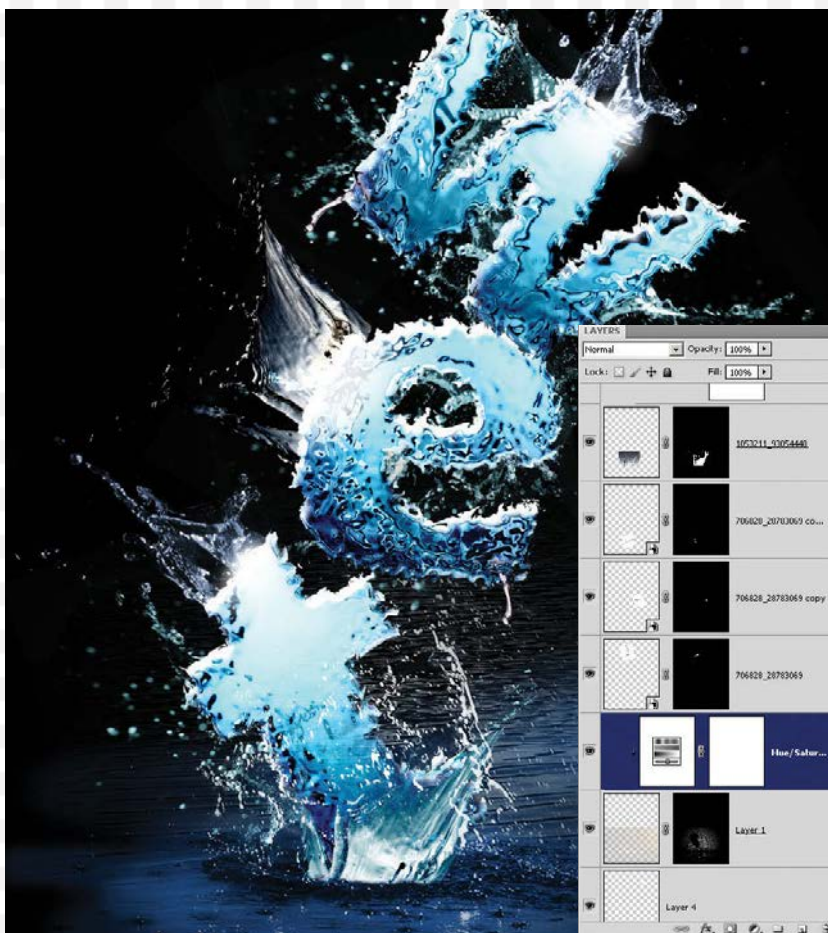
Feature



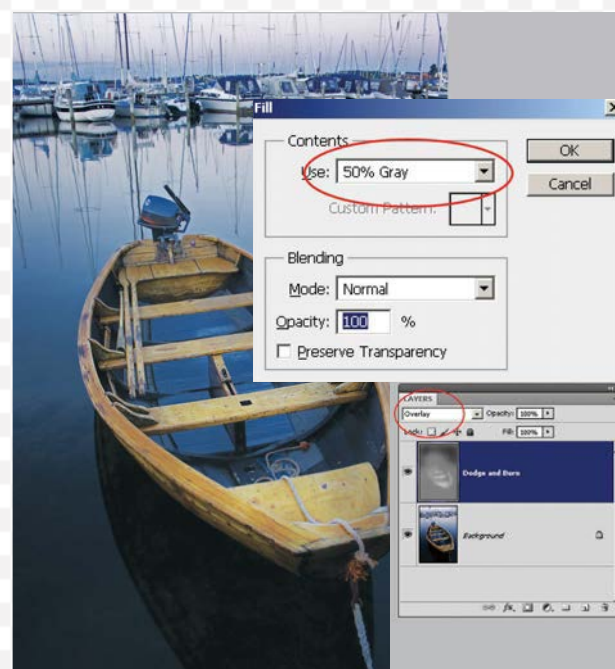
59 LUMINOUS SLIDERS If a layer has a subject isolated on a white background, you don't need to use a mask or even a selection to remove the empty white area. Open the Layer Style dialog box and look towards the bottom of the default Blending Options section, below the Blend If drop-down menu. You will find two gradient bars with slider handles on them. On the top bar, labelled This Layer, grab the white-coloured handle on the right and slide it towards the left. The white background area will disappear. Unfortunately, it also leaves quite a nasty border around the subject. Hold down the Alt/Opt key and drag on the handle to split it and create a softer transition. The same can be done on the other side for black areas.



60 SELECTION SHARING If you spend a lot of time crafting quality selections, you don't want to have to re-create it from scratch every time you need one. Photoshop has the ability to save selections through the Select>Save Selection dialog. These are stored as channels and can be seen in the Channels palette below the standard colours. To load them again, Ctrl/Cmd-click the channel thumbnail or go through the Select>Load Selection dialog. But wait, there's more! Look carefully at the dialog box. There's a Document menu. This enables you to share the selection with other open documents and is available in the Save and Load Selection dialogs. It does require the two documents to be the same canvas size, as documents of a different size won't show up in the menu, even if they are open in Photoshop at the time.



61 SCREEN CAPTURE (PC USERS) Chances are that just to the right of your F12 key you will find three mysterious keys that you have never used in the life of your computer. These are like those extra buttons sewn into the hem of your dress shirts, you're certain they are there for some purpose, you just don't know what that is. We won't unravel the mysteries surrounding the Scroll Lock and the Pause/Break keys, but we're pretty certain once you know what that Print Scrn button does, you'll be wondering how you managed without it! Pressing the Print Scrn button sends a snapshot of your screen to the clipboard, even though you get no dialog or any indication that something has actually happened. In Photoshop go to File>New and the file will auto-fit to the clipboard dimensions. Press Ctrl/Cmd+V to paste the screen shot into your document as a new layer.

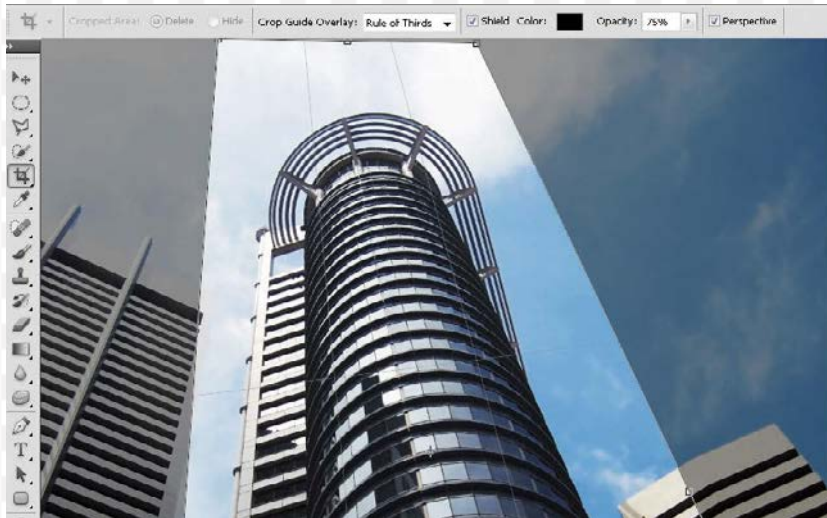


62 NON-DESTRUCTIVE DODGE AND BURN The Dodge and Burn tools hearken back to the days of darkrooms and chemical trays, and have certainly earned their place in Photoshop's Toolbox. But have you ever wished you could use the Dodge and Burn effects on an image, but contain the influence in a single layer, like you can with the paintbrush? You can, by adding a new layer and going to Edit>Fill, choosing 50% Gray from the Use menu and hitting OK. Now change the blend mode to Overlay and the grey will disappear. If you dodge or burn on this layer, those effects will be perfectly visible.

63 CLOSE ALL | HOLD SHIFT & CLICK THE X | **64 WHERE'S MY CURSOR?** | HOLD THE SPACEBAR TO CHANGE TO THE HAND TOOL, WHICH IS EASIER TO SEE



Have fun with
drop shadows



65 SUPER CROP TOOL The humble Crop tool is capable of more than you may realise. It's fairly obvious that it can be used to trim down an image and the rule of thirds grid seems natural enough too. But did you know it can be rotated? Just hover around the corner control until you see the rotation cursor appear. It can even be used to expand a document's bounds by pulling the handles out past the edges of the canvas. Even more surprisingly, it can be used to correct perspective too. Check the Perspective box in the Options bar and then adjust the tool's corners as needed.



66 COMPOSITING SHADOWS If you are attempting to composite a subject into a new background, but struggling with getting the original shadow to appear correctly, try this tip. Make a copy of the subject layer and position it below the original. Set this copied layer's blend mode to Multiply so the darker areas blends nicely with the new background. Go to the original layer and mask out the shadow. This technique can even help with troublesome edges too, so let the Multiply layer handle the very edge while the Normal one fills in the rest.

67 TEXT ON A PATH To place type on a specific line, you need a path. Use the Pen or one of the Shape tools to create it. With the path still active, grab the Type tool and hover over the path. When the cursor changes to the text input cursor with a squiggly line through it, click to set the entry point. Now text will flow along the path you created. If you need to adjust the positioning, use the Direct Selection tool to slide the text along the curve or flip it to the opposite side.



68 DRAG THE DROP SHADOW When adding a Drop Shadow layer style, the shadow itself can be positioned by hand. Keep the Layer Style dialog box open (on the Drop Shadow settings), then click and drag on the canvas. You can interactively move the drop shadow around and the settings will adjust accordingly. This same trick works with the Satin, Gradient Overlay and Pattern Overlay styles too.



71

SMUDGE TO PAINT

Photoshop is the perfect program for anyone who wants to paint but who are, how can we put this, a little bit challenged in the artistic stakes. If you have a photo, the Smudge tool and a method of moving the cursor, you can paint. The Smudge tool is particularly good because you can see the results straight away. As its name suggests, it 'smudges' pixels and creates a soft, painted effect. You can team it up with any of the brushes, so can enjoy any of the real media effects. It is best used on images that have defined areas. If you pick something that has fiddly detail, you will have to work hard with the brushes to keep the definition. The Smudge tool sits with the Blur tool in the toolbar, so load it up, create a new layer, check Sample All Layers in the Options bar and then brush away!

72 POSITION THE LENS FLARE

Instead of struggling with the tiny preview window, try this. Add a new layer filled with black, render the lens flare on this layer and then change the blending mode to Screen. The black disappears and you now have a moveable lens flare on its own layer.

73 FRACTAL CLOUDS

The Clouds filter is the closest thing Photoshop has to creating a random fractal pattern, as it never renders the same way twice. If you fill a square selection sized at a power of two (128, 256, 1,024, 2,048), Photoshop will generate a pattern that can be seamlessly repeated.

74 FILTERED MASKS

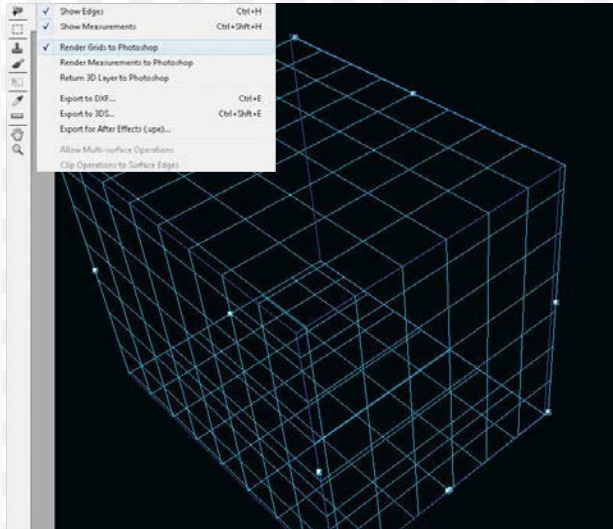
Photoshop sees layer masks as nothing more than greyscale files. That means you can use the painting tools and adjustments on any mask files. Photoshop's filters are particularly useful on layer masks for generating interesting border effects.

75 BACKGROUND UNLOCKED | UNLOCK THE BACKGROUND LAYER BY DOUBLE-CLICKING AND GIVING IT A NAME

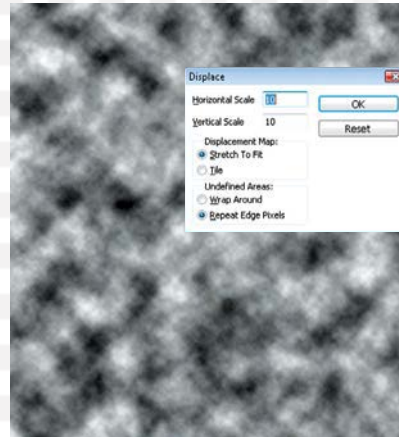


CREATIVE TIPS

Amazing creative
brush options



76 CUBE USING VANISHING POINT 3D grids are a staple of almost any tech-styled design. Drawing them out can be a tedious process, though, and grids are notoriously unforgiving of perspective errors – everything must line up perfectly or the flaws are immediately obvious. An easier method is to use the Vanishing Point filter to take care of the perspective for you. Launch the filter and define a single plane by creating the four corner points. Hold down the Ctrl/Cmd key and drag one of the edges out to form another plane at a 90-degree angle from the first. Continue pulling out the sides to shape the cube then use the fly-out menu at the top left to enable the Render Grids to Photoshop option.



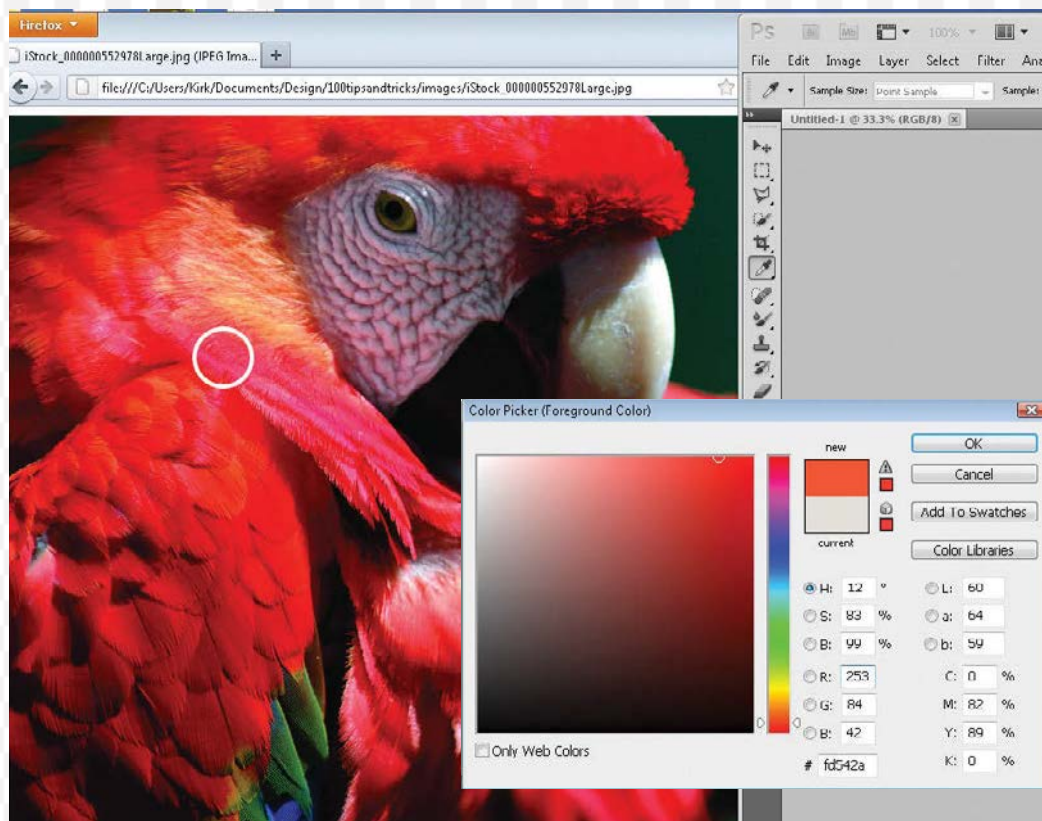
77 DISPLACE WITH CLOUDS

The Displace filter is excellent for warping a layer to appear to fit onto a surface that is uneven, but when paired with the Clouds filter, it's an excellent tool to add convincing randomisation to a design. Begin by creating a large, square, blank file. Use the default black and white colours and go to Filter>Render>Clouds. Save this file as a PSD and close it. Now, when you need to add some randomisation to a layer, go to Filter>Distort>Displace. Dial in the scale values and hit OK. In the next window, direct Photoshop to use the cloud PSD file.



78 CAN'T HIDE FROM THE MIXER BRUSH

CSS's Mixer Brush is quite the impressive piece of painting technology, making transforming a photo into a painting a much easier task than ever before. For an even more impressive trick, start with a photo layer on an otherwise empty canvas and reduce its Opacity to 5%. You can't really see it, but the Mixer brush can! Add a new layer above the photo, set the Mixer Brush to a wet preset and be sure to engage the Sample All Layers option. Begin painting and watch as the Mixer Brush picks up detail from the invisible layer underneath.



79 COLOUR CAPTURE

Photoshop's Eyedropper tool is straightforward. You click on the image and pull the colour of that spot depending on your sample size. But have you ever tried holding the button down and dragging the tool across the image? Watch as the colour chip updates in real-time as you roll across different colours! Now try holding the button down and then drag the cursor outside of Photoshop to a different program. It still works!

80 WARPED GRADIENTS

The Gradient tool comes with a choice of four different shapes. Some, like the linear and radial gradients, are useful in a multitude of ways. Others less so – we're looking at you angle gradient! Sometimes you need a gradient that doesn't fit into one of these standard shapes. In those cases try adding a radial gradient that fades to a transparent edge, then apply a Warp transformation (Edit>Transform>Warp), using the warp handles to manipulate the gradient into any shape you need. Gradients tend to be highly forgiving of the drastic pulling and pushing of the handles.



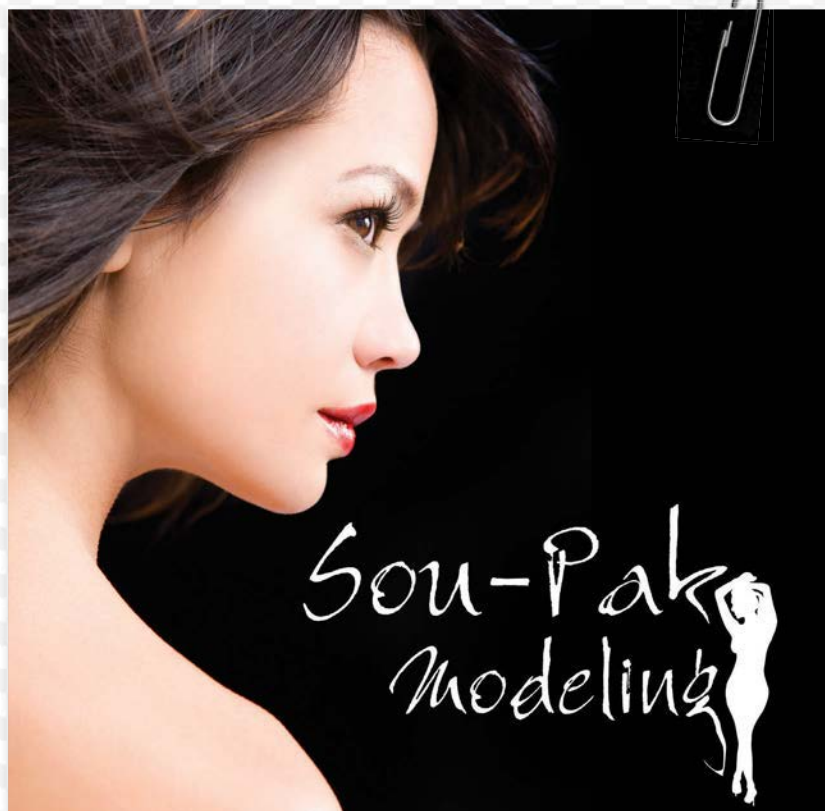
Feature



82 SMARTER WARPING The Warp Transform is a welcome feature that enables you to use an editable 3x3 grid to push, pull, shape and abuse a layer however you see fit. The downside is that once the transformation is committed, those control handles are lost. Get around this limitation by converting the layer to a Smart Object first. Then the positions of the warp handles will be retained and available for future editing.

83 MERGE 3D SHAPES CS5 Extended contains an array of new 3D tools and capabilities. This means Photoshop is now able to create, texture, light and render true 3D elements. While these features are welcome additions to any designer's arsenal, the workflow can be somewhat obscure from time to time. After creating multiple 3D elements, you may find that they don't interact together. For example, if you want the shadow from one object to fall across the surface of another, this simply won't happen as long as the two are in separate 3D layers. To correct this, select both objects and go to 3D>Merge 3D Layers. This combines both objects into a single 3D layer so they can interact. If you need to manipulate one of the merged objects independently again, don't use the Object Rotate tool, instead open the 3D panel and use the Mesh Rotate tool.

Convert text
to shapes



84 TEXT TO SHAPES Let's say you are working on a poster design and suddenly notice that one of the serifs on the headline would fit nicely into the logo illustration if you could just scale it out a little bit. Not the whole line of text, but just that little extra bit at the bottom of the letter. If only you could edit just the serif! Well, go to Layer>Type>Convert to Shape to turn the text into filled paths. Now you can manipulate individual points of the letters just like any other shape.

85 MORE THAN A BRUSH Keep in mind any painting style tool can use the more complicated brush tips. That includes Clone Stamp, Dodge, Burn, Sponge, Blur, Sharpen, Smudge and so on.

87 PEN PRESSURE You can open up whole new possibilities with your painting tools by using a pressure sensitive graphics tablet! In the Brushes palette, go to the Transfer section and set the Opacity or Flow Control to Pen Pressure.

89 SCATTERING Enable the Scattering option in the Brush palette and set the scatter percentage to create brush marks that are cast off from the brushstroke.

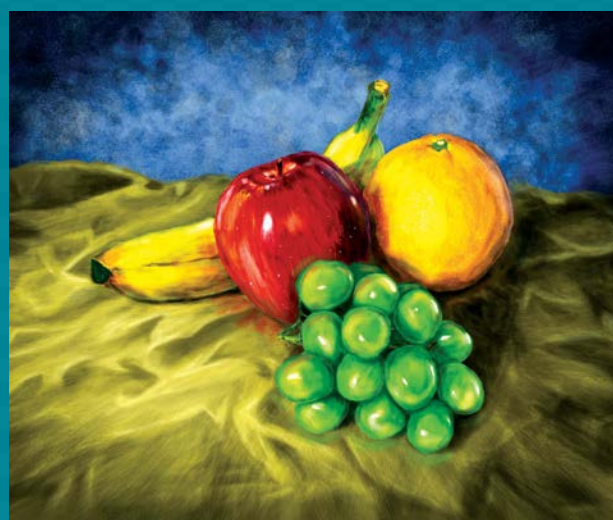
91 CUSTOM BRUSH You can define your own brush tip by creating the shape using black on white. Go to Edit>Define Brush Preset and give your brush a name. That new brush will now be available at the bottom of the brush presets.

86 DOTTED LINES In the Brushes palette, look at the bottom area for the Spacing slider. Increasing this adds more space between each rendered brush tip within a stroke.

88 PERFECT CURVES Is your hand not steady enough to create beautiful sweeping strokes? Use the Pen tool first to create a path, then right-click on the path and select Stroke Path. Select the Brush tool from the dialog and press OK.

90 STICKY SETTINGS Have you ever found your perfect tip settings only to lose them when you switch to a different brush? Avoid the endless fiddling with the Brushes palette by creating your own preset using the fly-out menu at the top right.

92 STRAIGHT LINES Can't draw a straight line? Photoshop makes it easy. Use any painting tool and click once. Hold down the Shift key and click again.



93 SNAPSHOTS Painting can quickly eat up the default 20 steps of history with brushstrokes. Use the Snapshot feature in the History palette (it's the little camera icon) to create a save point in your history.

94 LAYER LOCK Avoid accidentally painting on the wrong layer by locking the layers not in use. The little brush icon at the top of the Layers palette will protect a layer from receiving unintentional brushstrokes.

95 BRUSH SIZE SHORTCUT | ALT/OPT+RIGHT-CLICK, DRAG LEFT & RIGHT | **96 BRUSH HARDNESS SHORTCUT** | ALT/OPT-CLICK, DRAG UP & DOWN



97

MERGE WITH PAPER

When you want a realistic finish to your digital painting, your best bet is to go for a 'real' element. For example, scan in textured paper or canvas, import it into your document and then use an appropriate blend mode to make the art look as though it is sitting on the paper. By incorporating the real elements, you will avoid the horrible flatness that can blight digital art, and instead give a tactile feel to your work.

98 DIFFERENT TEXTURES You are no doubt familiar with the Texturizer filter, which is good for adding a canvas feel to your art. But click the little arrow in its window, pick Load Textures and head to the Presets folder to find a whole host of other textures to enjoy.

99 BRUSH SPLATS If you have your scanner out to incorporate paper textures, scan in some real brush marks while you are at it and then turn these into brushes. You don't have to actually brush with them, but dot a couple of splats here and there for a realistic finish.

Create authentic digital art

100 IN PROGRESS One really simple way to make your digital art look real is to leave an area unfinished. Or, if it's after the fact, simply pick the Eraser set to a real media brush, and then rub away to the background. It is really effective, especially if you rub away to a textured background.

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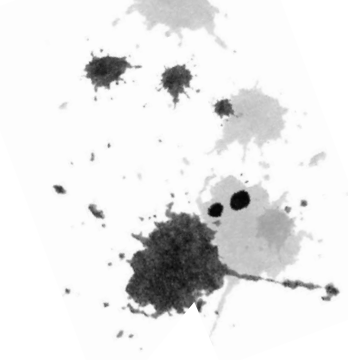
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WORKS WITH | PHOTOSHOP 7 AND ABOVE



Ink brush effects

Turn a favourite portrait into a fun ink graphic by following these simple steps



Everyone loves the graphic style of an ink drawing. The precise lines and crisp edges portray a freshness and flair

that a pencil can't quite accomplish. If you have never drawn with a pen, though, don't fret as we are going to use Photoshop to create a tracing layer and peek at the original photo. With this handy technique we will be able to trace right over the contour lines of our model and then fill in the shadows and

textures using the traditional methods of hatching and cross hatching. You will learn the correct brush to use and how to vary the size to create interesting depth and form.

After we have drawn all the elements of our model using multiple layers, we will then add some real fun to the sketch by splattering ink onto our drawing. Using a cartridge pen and watercolour paper you can create real ink splatters and then bring them into Photoshop where you will create

your own custom brush set. Once you learn how easy it is to create brush sets, you will be spending hours at your monitor thinking of new brushes and ways to use them!

This lesson will be much easier if you are using a drawing tablet, as the natural flow of the stylus pen will assist in the loose style. You may not get the hang of it on the first try, so practise until you get it right, but the most important thing is to enjoy yourself. That said, it works fine with just a mouse!

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

2 hours

YOUR EXPERT

Susi Lawson

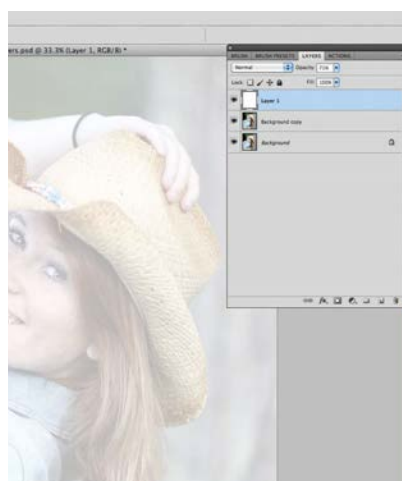
ON THE DISC

InkImage.jpg
InkSplat.jpg
ModellImage.jpg
InkSplatter
Brushes.abr

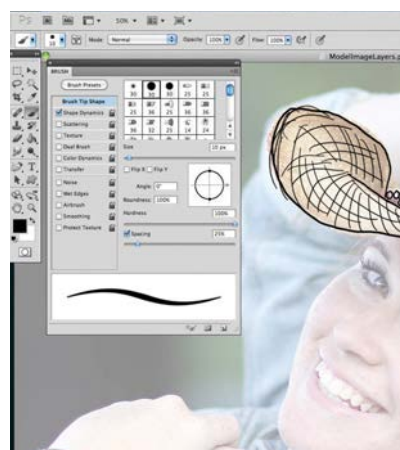


BEGIN YOUR PORTRAIT

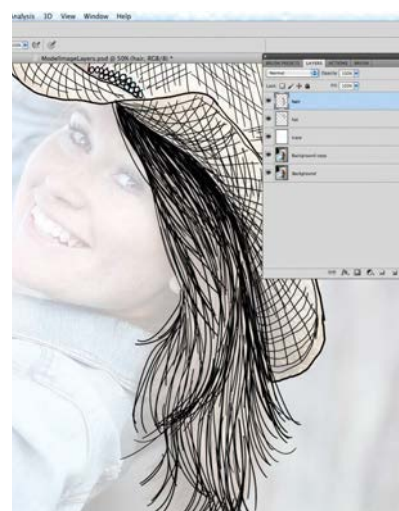
Establish layers and choose brush tips



01 Create tracing paper First choose a portrait with interesting lines and strong composition. Now open this image in Photoshop and make a duplicate layer. Go to Layer>New Layer and this will create a transparent canvas. Using the Paint Bucket tool, pour white into this. Reduce the layer opacity and this will be your tracing paper.



02 Start drawing Now we just need the right brush to get started in the process of inking our drawing. We chose the number 30 brush at 100% Opacity and black for a real ink look. We also checked the Shape Dynamics in the Brush settings. Create a new layer called Hat and start by drawing the contour, then decrease your brush for the cross-hatching texture of the hat.



03 Draw the hair Make a layer for the hair and draw in loose flowing lines. Be sure to increase the brush size under the hat in the shadows and decrease it to a much thinner tip for drawing in strands at the end. Follow the natural flow of the hair and leave some areas blank to keep it airy.

KEY SKILLS COVERED

What you'll learn

BRUSH TOOL
LAYERS PALETTE
CUSTOM BRUSHES





THE FACIAL FEATURES

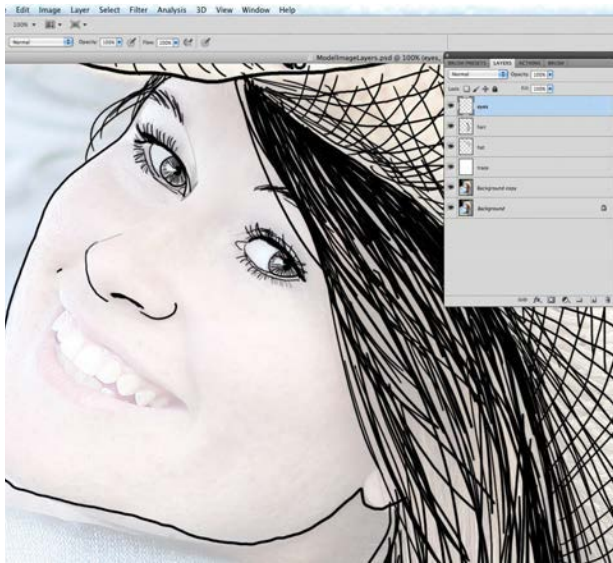
Use multiple layers for an easy workflow

Tip

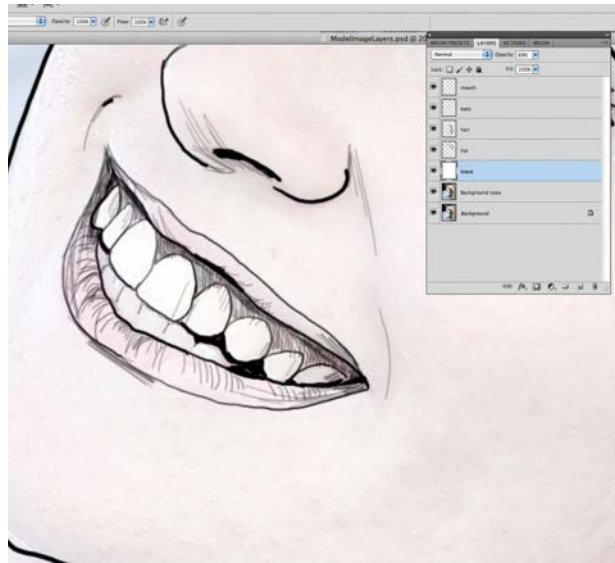


Tracing paper tips

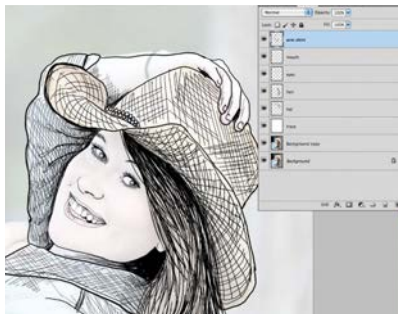
You should always have your tracing paper layer just above the original photograph and at the bottom of your drawing layers. The Opacity of this should be around 70%, just enough to see the original image as a guide but not enough to interfere with the ability to see your drawing lines. You can make your tracing paper any colour that you choose. White provides a nice contrast for a black ink drawing, but feel free to experiment for your piece.



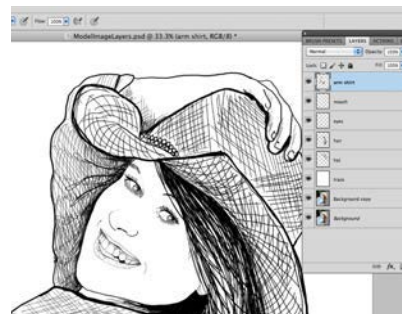
04 Draw the eyes Naturally, this is the most important part of a portrait, so slow down and really look at the face. Keep the lines clean and exact. Zoom in on the eyes and blacken in the pupils, using a radiating stroke around the iris. Be sure to leave the small areas of light reflection white and use a thick stroke for the upper lid.



05 The mouth Look very closely at the original and pay special attention to the dark and light areas of the mouth. First, draw the contour then blacken in the darkest shadows, but use very small hatching and cross-hatching lines for the lip and gum area following the natural shape. Vary your pressure if you are using a stylus pen.



06 Clothing details Draw the arm over the hat, the shirt sleeve and collar, following the same process. This will be the only area of the drawing around the face we will include as we want to leave plenty of negative space to add some ink splatters later on. Zoom in close and use a lot of tiny cross-hatching lines to suggest the texture of the shirt.



07 Evaluate Now that most of the drawing is complete, go to your tracing layer and change the Opacity to 100% so you no longer see the original photograph underneath it. Take a good look at your drawing. Notice any weak areas where the lines may be too thin or areas that look blank and in need of more shadow or texture.



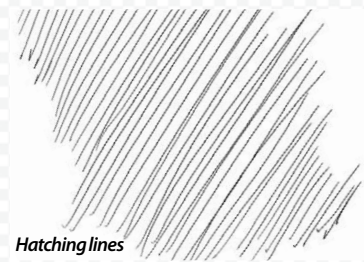
08 Add in more detail

After a good look at the drawing we decided to add some more detail to the face. We used some hatching lines around the eyes, mouth, the tip of the nose and across the cheek to break up the whiteness of the face and add more form.

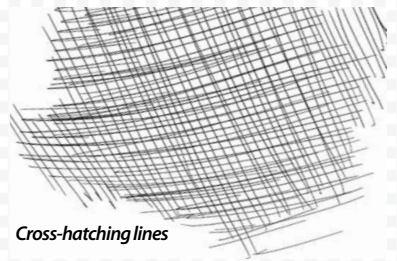


Hatch and cross hatch for texture and shadows

When you are drawing with an ink pen, whether it be digital or traditional, you are using a very exact, opaque tool. The fact that you cannot smudge ink as you can a pencil presents a unique challenge for suggesting the shadow areas or texture. To accomplish this you must rely on varying the pen tip and using a traditional technique called hatching, which is thin adjacent lines drawn in a diagonal pattern and laid directly beside one another in a uniform manner. Cross hatching is a reverse pattern drawn across the previous hatch lines creating little squares or diamonds. When executed very closely the lines create a very effective shadow while preserving some negative space to eliminate a solid black look. This is great for suggesting the smaller details of a drawing within the outline or contour. The effectiveness of this technique will require practice. You must use a loose and yet exact stroke to achieve the most pleasing effect.



Hatching lines



Cross-hatching lines



TIME TO SPLATTER

Create custom ink brushes to add flair

Tip

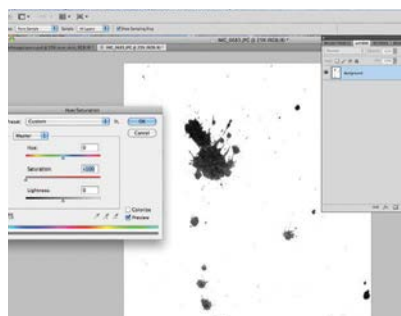


Place your splatter

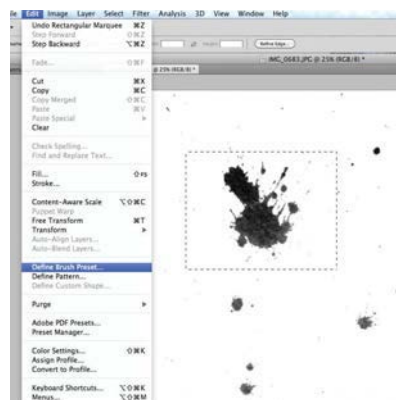
The splatter step should be fun, but take care in the placement of your drips. They should follow the lines of your composition and add to the overall flow. We placed the drops at the bottom and upper left of the image, following the lines of the arm and hair. You can add some on the model, but be sure the drops are a lower opacity so they don't distract.



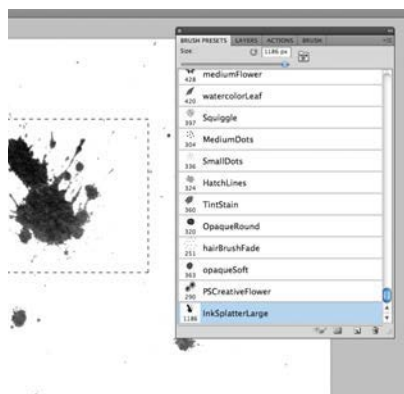
09 Create the splatter You will need a cartridge ink pen (we used a Sheaffer) and a white sheet of watercolour paper. Using a dark ink colour such as blue or black, take the pen in your hand and carefully shake it in a flinging fashion at the paper while still gripping it. Do this until you achieve lots of pleasing splatters on your page.



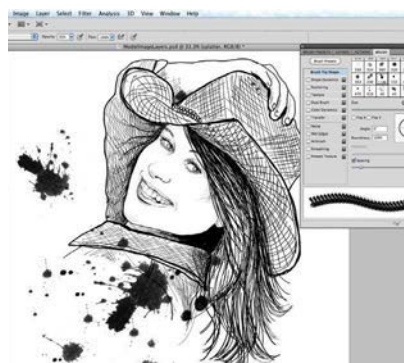
10 Import into Photoshop Now that you have your ink splatter in front of you, you will need to get it into Photoshop where you will create some new brush tips. To do this you can either take a picture of the watercolour paper with your camera or use your scanner. Open the image in Photoshop and go to Image>Adjustments>Hue/Saturation and decrease Saturation to 0.



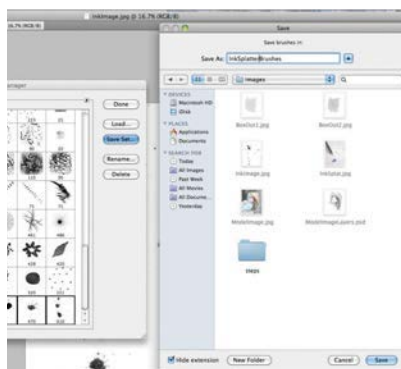
11 Capture the brushes Using your Rectangular Marquee, draw a square around one splatter area and then go to Edit>Define Brush Preset. A box will pop up asking you to name your brush. We named this one Ink splatter large.



12 Brush presets As soon as you name your brush you will see the new preset at the bottom of your Brushes palette. Repeat this step on the rest of the splattered ink, making as many brushes as you would like and varying the names to avoid confusion.



14 Let's splatter Make a new layer named Splatter and have some fun with your new brushes. Use several different sizes and vary the direction by using the Angle setting in the Brushes dialog box.



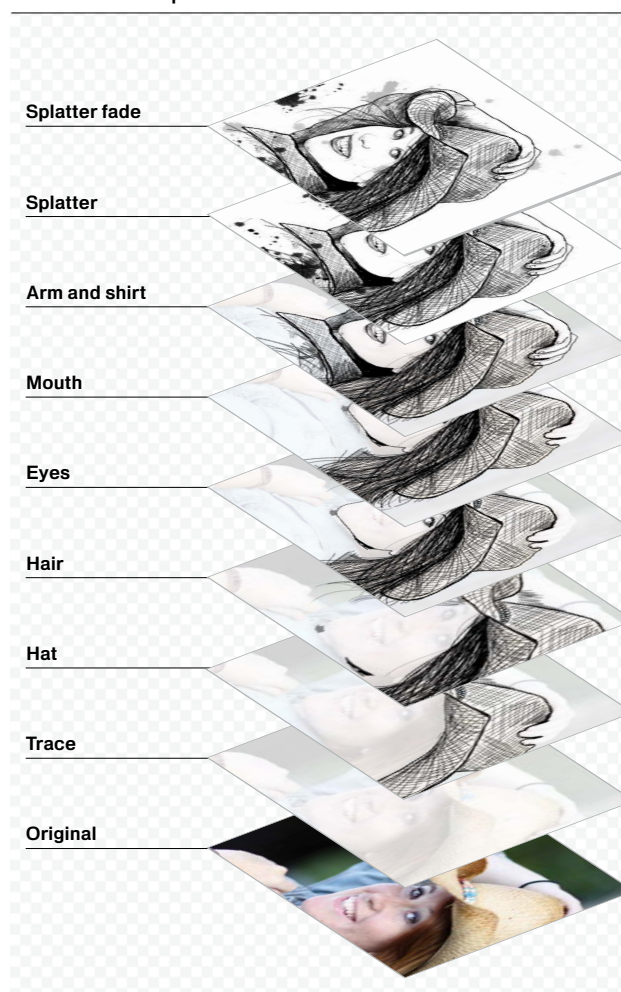
13 Save your brushes Now you need to save your brushes. Open your brush preset box and click on the little arrow in the upper right. Choose Preset Manager and select the brushes you created by holding down Ctrl/Cmd and clicking on Save Set. Save the brushes wherever you want.



15 Finish with flair Make one more splatter layer and add a few more splashes of ink. Vary the size and do not overdo this step. Fun as it is, we don't want to cover our drawing too much. Reduce the opacity of this layer to make the ink lighter if you like, then flatten your image to finish.

Layer structure

Simple ink effects



essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

JoCole

Prep your art for print

Turn your art into a canvas to print and share it with the world!



One downfall of working with computers is that your images are often trapped on your hard drive. This is a shame, because there are some fantastic – and affordable – options for getting your work printed professionally. Canvas prints are particularly popular and with good reason. They give your digital artwork the texture and feel of a real painting, and look fantastic on a wall. Loads of companies offer canvas prints and they're easy to order, but there are a few golden rules to ensure you get the best results. Here is a rundown on priming your digital art for print.

KEY SKILLS COVERED

What you'll learn

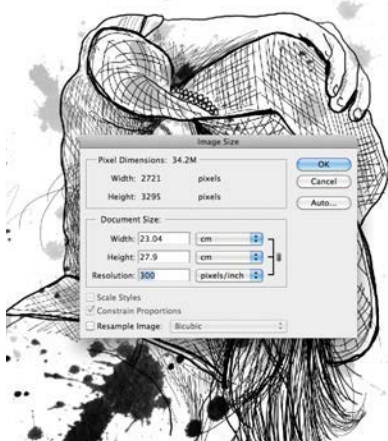
IMAGE SIZE MENU
CONVERTING MODES
SAVING FILE FORMATS

Quick tip: If you don't know who to use as a printer, search for 'canvas prints' online to see a list of possibilities



GET READY FOR SOME CANVAS ACTION

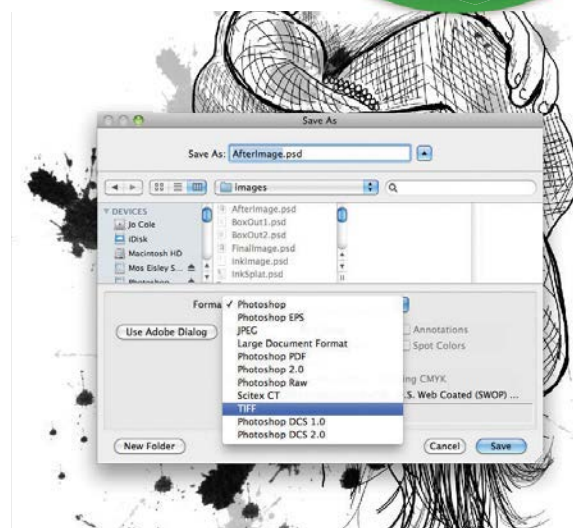
Go from digital to actual



01 Check resolution and size Most print companies will clearly state what resolution they require your images to be. We would be amazed if this was anything other than 300dpi, so open your image and go to Image>Image Size. Have a look in the Resolution area – if it isn't 300ppi, uncheck Resample Image and enter 300 in the box.



02 More size Keeping with the Image Size dialog for the moment, once you are set with 300 as the ppi, make a note of the dimensions. Do not attempt to make your print any bigger than these dimensions, otherwise you risk losing quality. You can use the drop-down menu to switch between millimetres, centimetres and inches.



03 Format and colour Check to see if the company you are using requires a certain mode or format. If so, make the changes by going to Image>Mode and choosing a suitable format from the File>Save As menu. Finally, it's worth boosting the colours just a wee bit as printing can render them darker. We suggest a trip to the Hue/Saturation dialog, pushing the Saturation slider just a bit to the right.

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Add a spotlight effect

Dramatically transform an image with a spotlight effect using a Fill layer and layer styles

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1 hour

YOUR EXPERT

Simon Skellon



An important part of digital art is knowing how to control the appearance of light. Once you've grasped this digital skill, you will not only be able to change the shadows and highlights in an image, but also alter the meaning and mood of a composition.

What seems like a wide-ranging and difficult task is actually easier than you might first think, though. The methods put to use in this tutorial involve removing the light in the image by applying a black layer at 100% Opacity at the top of the stack. This lets you paint white light back in with the Brush tool and a blend mode to then bring it back with control over strength and direction.

The spotlight placed over this model was done freehand using the Brush tool, and by applying a low Hardness value to the brush tip we were able to achieve the soft edge. Not all light is white, however, and this is where the Color Overlay layer style comes into play. This enables you to essentially change the colour of light to anything you like, adding further style to the effect. Changing the light in an image will consequently change the position of the shadows, but Photoshop has a handy option when working with drop shadows to place them on their own layer so you can reshape to suit the direction of the light. Follow these simple steps and take control of the light and shade in any image.

WORKS WITH | PHOTOSHOP CS2 AND ABOVE



CAUGHT IN THE LIMELIGHT

Change the mood with simple tools and adjustments

Tip



Paint light in Photoshop

When it comes to painting light, it can be tricky to get it perfect the first time round. Using a black layer with a Soft Light blend mode enables you to be completely free with the direction and style of lighting. Gather references and assess the nature of the light before attempting to paint anything. To paint in lines so that the cast is perfectly straight, hold the Shift button while clicking with the Brush tool.

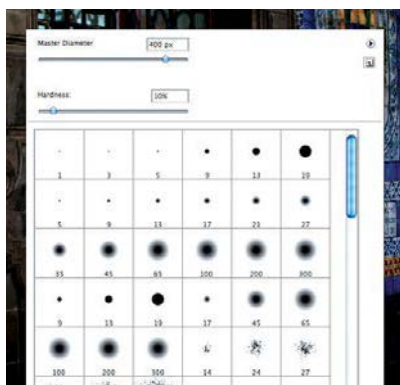


01 Select the subject

Download this image from www.sxc.hu (image ref 723553). First we need to separate the street performer from the background. The Quick Selection tool (W) is the best way to do this at speed, as it doesn't need to be neat. The Magic Wand is a good alternative, though it might take you a little longer.



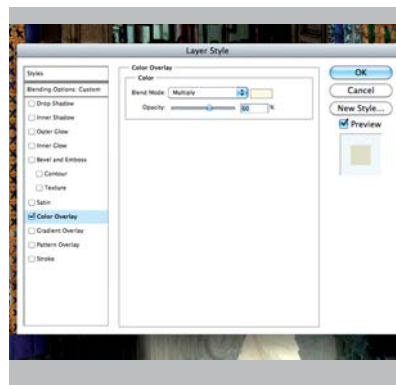
02 Copy to new layer With the selection made, head to Layer>New>Layer via Copy. The street performer should now be on a separate layer above the background. Create another one above this and go to Edit>Fill, choosing Black for Contents before hitting OK.



03 Set blend mode Change the blend mode of the black fill layer to Soft Light, revealing the image below it. Select the Brush tool and set your Foreground colour to white. Choose a large brush size – around 400px for this image – and reduce the Hardness to 0% for a soft edge.



04 Just add light Paint over the performer and the wall behind him to create an arc of white light and then run the brush along the ground to form straight lines in front of him and under his feet. This will indicate where the light is coming from. Try painting in different directions and with different sized brushes for varied styles.



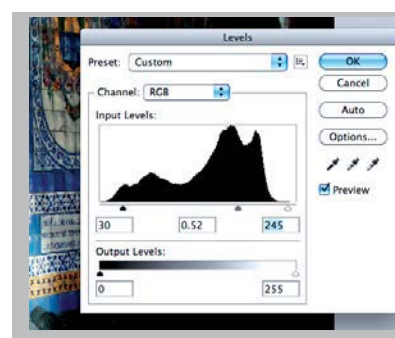
05 New layer style Double-click the layer to open the Layer Styles menu. Select the Color Overlay option and set it to a light yellow tint. Set its mode to Multiply and change the Opacity to 60%. Try using different colours to create various lighting filter effects and find the best one.



06 Add shadow To add a shadow behind the performer, double-click on the layer we made earlier that is just the figure. Add a drop shadow and set the Opacity to 80%, Distance to 60px, Spread to 0%, Size to 35px and Angle to 4. Hit OK to apply and go to Layer>Layer Style>Create Layer to move the shadow onto one of its own.



07 Manipulate shadow Use the Move tool to reposition the shadow onto the wall behind the performer to make it look more natural. Depending on how high the shadow is, the light source will change as a result. Hit Ctrl/Cmd+T to activate the Transform command if you need to resize or rotate the shadow.



08 Increase contrast The front of the performer is lacking contrast compared to the rest of the image. Make sure his layer is selected in the Layers palette and go to Image>Adjustments>Levels. Push both the black and white markers inwards to increase contrast as well as moving the midtone marker to the right slightly, and your image is ready.

KEY SKILLS COVERED

What you'll learn

LAYER STYLES
BRUSH TOOL
LEVELS
ADJUSTMENTS
BLEND MODES



Start image



Fix barrel distortion

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

20 minutes

YOUR EXPERT

Simon Skellon

ON THE DISC

Boatsat
dawn.jpg

Correct misshapen images and straighten the rounded edges and bowed horizons caused by the camera's lens

Barrel distortion is most common among images shot with a wide-angle or fish-eye lens. It's a trait of photography that can often make images look stylish and artistic, but sometimes it doesn't suit and they just seem out of shape. If you find yourself confronted by the latter, there is a way of correcting this in Photoshop to make the image look less distorted and strange to the viewer.

Our image above shows a clear barrel distortion in the bowed masts of the boats and in the reflections on the water. It looks like the image has been bloated and punched out from the centre to create a bubble effect. Although this is helpful for drawing in the corners on a shot of a tight interior space, sometimes this distortion

is not what you need, or you might have a change of heart and decide it's not the right way to go for your image.

First we used the Transform tool to bend the image back into shape, then rotated and squashed it back to a more natural perspective (depending on how far barrelled the image is, however, it is not always possible to recover it into a convincing shape). The Lens Correction filter is no doubt the popular choice for this, but here we will show you an alternative method and reveal how it can be done using some careful transformations and tweaks for full control over how you want the final image to end up. Our start image is slightly exaggerated over the usual barrel distortion, but it just goes to show how easy it is to fix!

WORKS WITH | PHOTOSHOP CS2 AND ABOVE



LET THE RESHAPING COMMENCE

Use the Warp, Perspective and Crop tools in unison to resolve distortion

Tip



Another way to correct distortion

There's another way to solve the problem of barrel distortion in Photoshop using the Lens Correction feature found inside the Filter menu in version CS2 and later. The collection of sliders and adjustments mean you have everything you need in one spot and you can control not only perspective but vignettes and chromatic aberration too.



01 Duplicate and hide Open the image 'Boats at dawn.jpg' from your disc. Barrel distortion is most noticeable on the masts of the boats and is quite severe. Duplicate the Background layer by going to Layer>Duplicate Layer (Ctrl/Cmd+J). Hide the original Background by clicking on the eye symbol next to its thumbnail.



02 New guide To get a better idea of how distorted it is, add a vertical guide by going to View>New Guide. In the pop-up menu select Vertical and hit OK. A coloured guide should appear at the top of the image. Use the Move tool (V) to drag it to the main mast.



03 Editing options The first Transform tool to use to correct barrel distortion is Warp. Find this under Edit>Transform>Warp. Make sure that the duplicate Background layer is selected. The image is now divided into nine segments for reshaping purposes.



04 Straighten the mast Start with the largest mast in the centre of the image by dragging it out until it's straight and in line with the guide. Use this as a reference to adjust your image, however the picture doesn't have to be perfect at this stage. Hit OK in the Options bar to accept the changes.



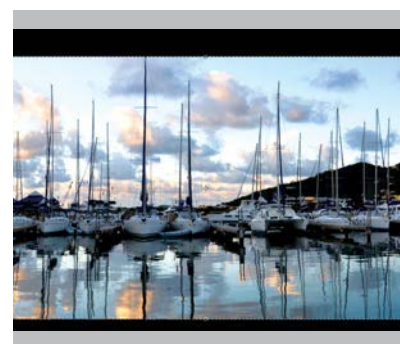
05 Reshape the masts Add another vertical guide, but this time place it over a mast to the left of the main one. Go to Edit>Transform>Warp and drag the shape until it is a strong, straight line using the guide as a reference. You'll need to readjust the horizon line to level the image out and counteract any movement.



06 Pull it together Move the guide from the left side of the image to the right, placing it over a third mast. Repeat the Warp Transform process once more for the masts on this side, all the while pulling the centre of the image back into shape. All the masts in your image should now be straight.



07 Alter perspective The image is still bowed along the horizon. This can be fixed by adding a horizontal guide (View>New Guide), placing it over the centre of the image and using the Warp Transform tool to pull in both the top and bottom areas, compressing the sky and water.



08 Shrink and crop For the finishing adjustment, warp the four corners of the image outward to reshape the edges and the masts in the water's reflection. Accept the changes in the Options bar, go to View>Clear Guides, and use the Crop tool (C) to trim any excess from the canvas.

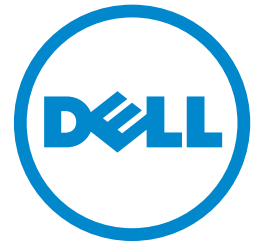
KEY SKILLS COVERED

What you'll learn

WARP
TRANSFORM
PERSPECTIVE
TRANSFORM
GUIDES
CROP TOOL



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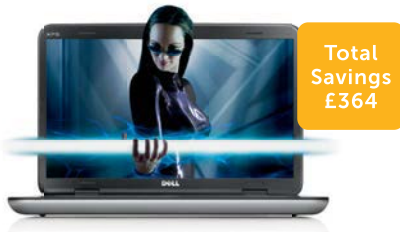
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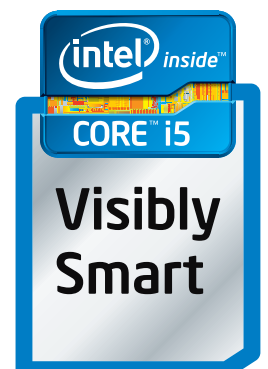


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Restore old photos

Don't let treasured images from the past fade and disintegrate – apply some Photoshop medicine and bring them back to life



This tutorial kicks off an entirely new series about restoring, repairing and recovering old photos that have seen better days. The image we're using here is almost a hopeless case, but it shows that, using a wide variety of Photoshop tools and filters, you can patch up and repair even the most badly affected image. At the end of the process images can even be better than the source photo, but it is important to realise that in many cases the original may not

have a lot of detail, and there are limits to what you can bring back without turning the photo into a painting. All the standard colour, contrast and brightness tools can be used such as Levels and Curves, but we'll also be using some helpful features such as the Spot Healing Brush, Clone Stamp tool, Hue/Saturation and even a little painting to try to restore damaged areas.

The starting point with all prints, though, is the scanner to get them into digital format. The original print of this image

was very small – only around 3 inches by 2 inches. It's also over 40 years old, so combine the two and you've got quite a restoration challenge. When scanning you should always set it at a larger size than the original for two reasons. One is that you can then make a larger print when finished, and the other is that it gives you a bit more room when doing close-up editing. So, the scanning resolution was set to 1,200ppi which gave an image size of 3,391x2,306. That's large enough for an 11 by 8 inch print.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1 hour

YOUR EXPERT

Duncan Evans

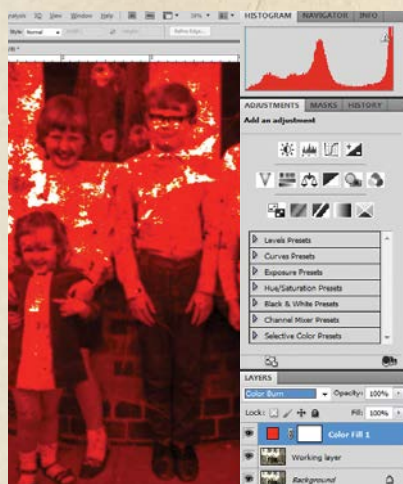
ON THE DISC

restoration
original.jpg
Lo-res restoration
project.psd

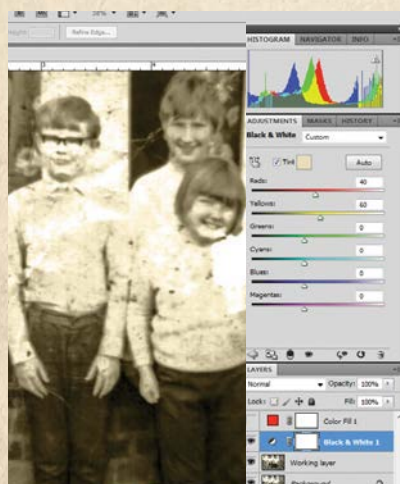


BASIC IMAGE IMPROVEMENTS

Restore damaged areas and correct tones



01 Check the damage Start by duplicating the Background and renaming it Working layer. All efforts at restoration can take place here. Now add a Solid Color Fill adjustment layer, selecting pure red and changing the layer blend mode to Color Burn. This shows where there's no emulsion at all. You can toggle this on and off when needed.



02 Colour issues A black and white or sepia image can display colour defects thanks to stains, cracked emulsion or other issues. In order to remove those immediately, create a Black and White adjustment layer. Enter the values of Reds 40 and Yellows 60, leaving the rest at 0. If the original photo was sepia, tick the Tint box and add a similar colour.



03 Trim and crop The photo itself wasn't exactly neat and square, so cropping is needed to just trim the edge. You could use the Transform tools, but we want to avoid any further loss of quality. Also, using the Crop tool means a little of the damaged area on the far right can be removed completely.

KEY SKILLS COVERED

What you'll learn

SPOT HEALING
BRUSH TOOL
PATCH TOOL
CLONE STAMP
TOOL
ADJUSTMENT
LAYERS
BRUSH TOOL

PHOTOSHOP CS2 AND ABOVE | WORKS WITH



PATCH UP THE PROBLEMS

Man the Healing Brush and Clone Stamp tools



04 Remove the writing You can remove the writing with the Clone tool entirely, but the Spot Healing Brush will also do a good job. Select the Working layer and the Spot Healing Brush tool. A Size of 100px and Hardness of 100% is fine. Now mark all the text where it rests on the pebbled background.



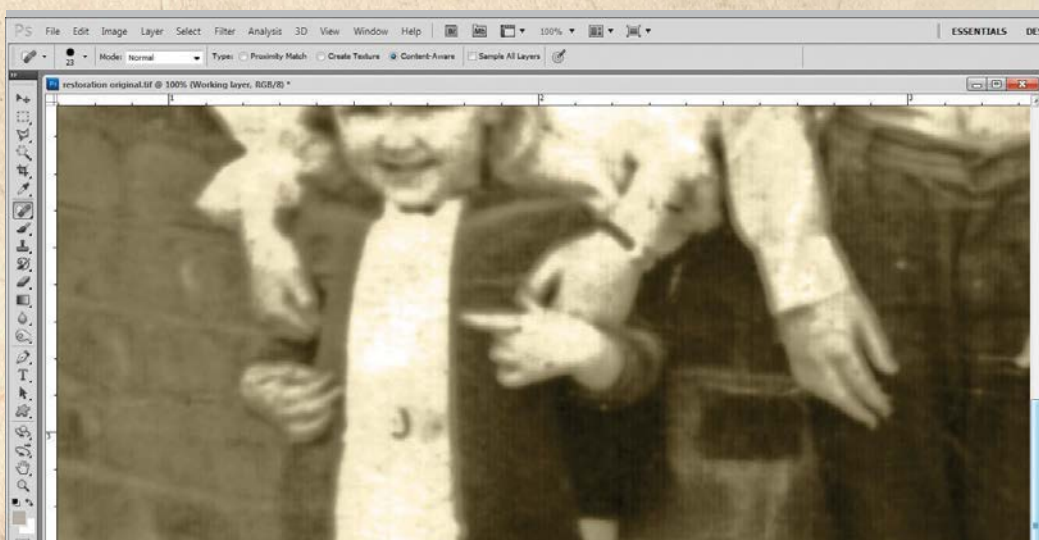
05 Patch the rest The letter K is straddling two areas in our image. Select the Patch tool with Source ticked, draw a square around the letter K and release. Now grab the marquee and move it downwards. This creates a preview of the patch based on where you move the sample box to. Move it down and line up the edge of the wall and pebble-dash, then release to apply.



06 Tackle the cracks There are numerous cracks in the image, so let's start with the one on the tall girl's head. Select the Clone Stamp tool and zoom in to 200%. Change the brush blend mode to Darken and set the Opacity to 100%. The crack here is lighter than the surrounding areas. Sample from the sides of the crack and paint over.



07 Rub out the creases The next crack or crease in this case is between the little girl and the boy's legs. Use the same Clone brush to clone in over the bricks, on the trousers and the foot of the girl.



08 Remove dirt There are dirt spots all over the image, so now select the Spot Healing Brush tool and reduce the Size to around 23%. Go over each of the figures in turn, dabbing on any bits of muck to remove them. If the tool leaves a pattern or a hard edge, press Ctrl/Cmd+Z to undo it and move on.



09 Clone out remnants Any marks or smudges that are left and haven't been successfully removed with the Spot Healing Brush tool can be tackled with the Clone brush again. Select it and change the blend mode to Lighten. Now sample from areas close by and paint over any remaining spots.



10 Restore emulsion

Set the Clone brush back to Darken so we can tackle the missing areas of emulsion. Toggle the Color Fill layer on and reduce the Opacity to about 26% so you can see what you're doing. Select the Working layer and clone in areas of clothing and walls into the parts that are lacking detail.



KEY TOOLS FOR COMMON DEFECTS

Close-up detail on specific problem areas

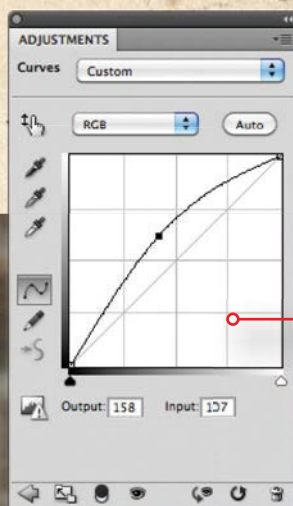
Let's look at some of the tools that are useful for rescuing old, damaged photos. These aren't specific to our example and can be applied to any image. The kind of damage on this photo is typical, so if yours has similar problems then the specified tool will be able to do a similar repair.



WRITING ON A PHOTO

If there's writing on a photo it can be fiddly to get off. However, the Spot Healing Brush is designed to remove different shades of tone from a singular or regularly patterned background. If the writing covers two different backgrounds then it needs to be done in two stages. For the first, simply use the tool to mark the text on the patterned background.

- Spot Healing Brush Tool J
- Healing Brush Tool J
- Patch Tool J
- Red Eye Tool J



WATER DAMAGE

If you get a big splash of water damage on an area, it can be quickly fixed with the Patch tool, providing there's a similar area nearby that isn't affected. The Patch tool is designed for just that, patching large areas in one go. Simply mark the part that is affected then grab and move the preview box to an area to patch from. Check the effect to see whether it matches and release when happy.



LARGE MISSING AREAS

When there are missing areas of emulsion, but still some patches of detail near to it, the Clone Stamp tool is invaluable for restoring detail. Simply set the mode to Darken and sample from a source that has the same tone and pattern as where the detail is required. Set the Opacity to 100% so the new detail is sharp, then clone it in.



SMALL MISSING AREAS

If there are small areas of missing detail and emulsion but there's not really room to clone any detail from a surrounding part of the image, the best solution is to use the Brush tool and simply try painting it in. Hold down the Alt/Opt key to toggle the Eyedropper on and click on a nearby area. Reduce the opacity of the brush so that you can paint in layers and do it subtly. Paint in faint detail on highlight areas.



LACK OF CONTRAST

Old photos tend to lack contrast, and the ageing process only makes it worse, as the longer a photo is exposed to light the more it fades. Fortunately, a quick application of a Curves adjustment layer can put some contrast back in. Just create an S-shaped curve in the Curves box and you can tweak it towards the end of the restoration.



EVEN OUT COMPLEXIONS

Rescue old portraits with the Brush and Blur tools



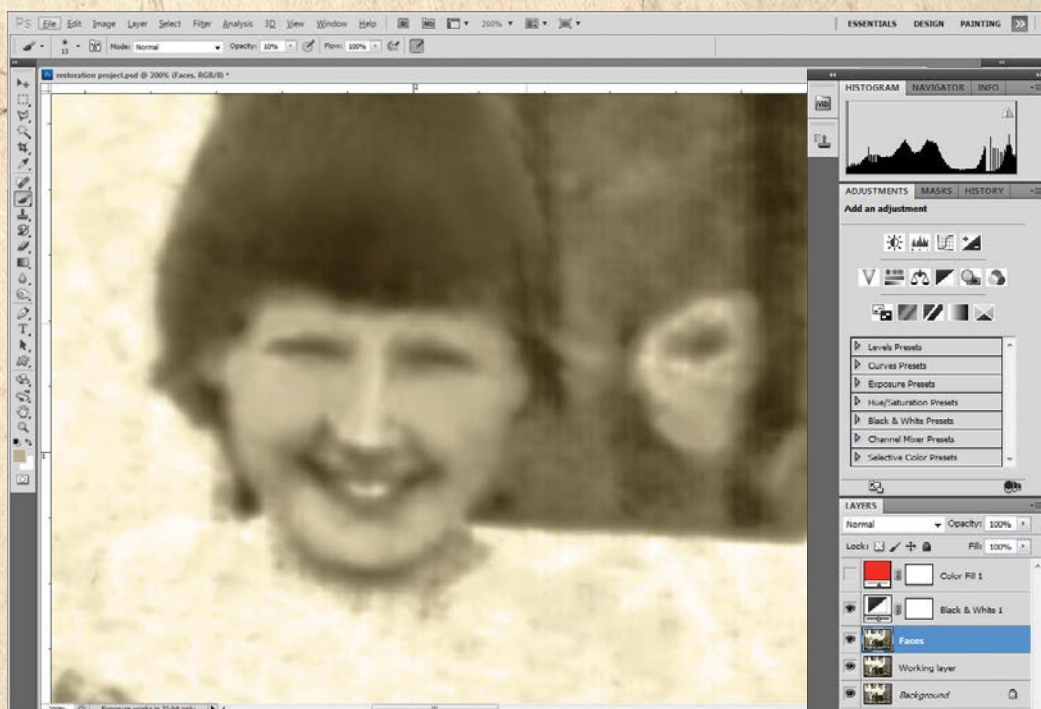
11 Hair raising Although it seems like these kids are going bald, it's just the emulsion fading and thinning, not their hair. Use the Clone Stamp tool with the Darken blend mode to put hair back into the smaller gaps. Clone in at 50% Opacity to fill out the larger areas that are missing detail.



13 Problem areas The boy is missing the lower part of his glasses, so select the Brush with a sampled dark colour and 26% Opacity. Draw them in, then use a large brush at 5% Opacity to darken around the frames.



14 Missing shoulder The biggest area missing is the shoulder of the girl on the right. To tackle this you need to use the Clone Stamp tool in Darken mode to extend the arm upwards, tapering it off. Clone more white over it to make it look faded as it gets towards the brighter part of the picture.



12 Face smoothing Duplicate the Working layer and call the new one Faces. On the face where there is clearly detail missing, use the Brush tool at 10-20% Opacity. Hold down the Eyedropper to select a shade on the face and paint it into the mottled areas of the cheeks and faces. Resample a few times to avoid just making it one tone. Now use the Blur tool at 50% Strength to smooth out the mottling so it is more uniform.



15 Final steps There's still plenty more that could be done here, but for now add a Curves adjustment layer and lower the black tones to make them darker and lighten the highlights slightly. It isn't really worth sharpening the image because the detail just isn't there. Delete the Color Fill layer and flatten to finish. There will be more tips for photo retouching in the next issue of **Photoshop Creative**.



Layer structure

Salvage your images

Final

Curves

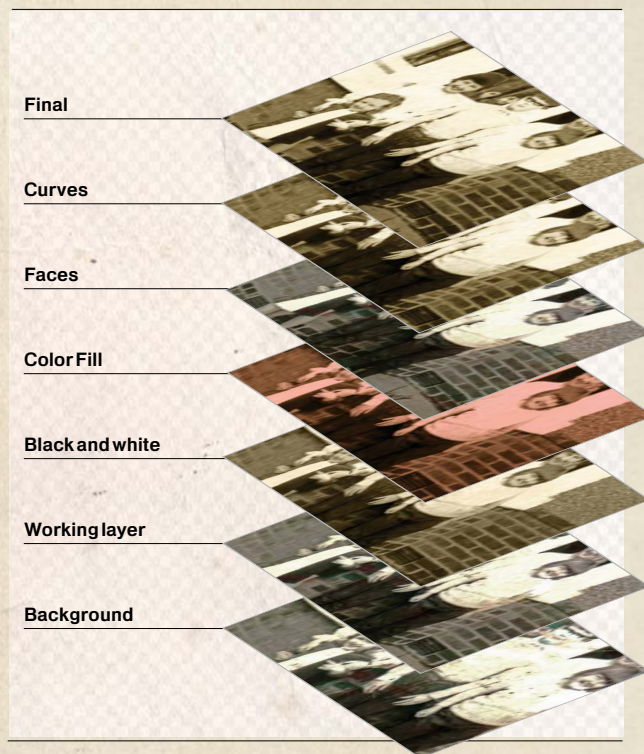
Faces

Color Fill

Black and white

Working layer

Background



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Background Eraser tool

Remove unwanted background elements in minutes using this nifty brush – even make selections around frizzy hair!

Photoshop has countless methods and tools for removing a background in an image. Each comes with its own advantages and disadvantages, but the Background Eraser is one tool that makes removing colour and separating your subjects a piece of cake. The tool is not dissimilar to the normal Eraser, the main difference being that certain pixels are targeted instead of the whole image. Using the options available, the tool can be used to remove unwanted colour from an image by simply brushing it out. But where the tool really shines is in masking out hair. What's otherwise a lengthy process of selections and refinements, the Background Eraser tool does in seconds. Using a set of crosshairs and a Tolerance adjustment, the tool will magically work around pixels and find edges with great accuracy. Have a look at the image of the woman opposite and see for yourself how this difficult image was cut out with ease. We will also show how to combine masks with the tool to change the background altogether. The tool can adapt to the subject you're working with and a specific hue can be removed with no effort.



Colour removal

Remove a colour using Sampling

The Background Eraser tool works with either every colour that gets a brushing over or just a single one that's clicked on. This feature can be set in the Options bar by activating the Sampling: Once button. This means that only the colour that's clicked on for the first time will be erased from the background. Just run the brush over your image and the colour is automatically removed. It works wonders for removing a blue sky from a complicated landscape, for example. In as little as a few minutes the background can be erased, leaving you with a new image to apply a mask to.

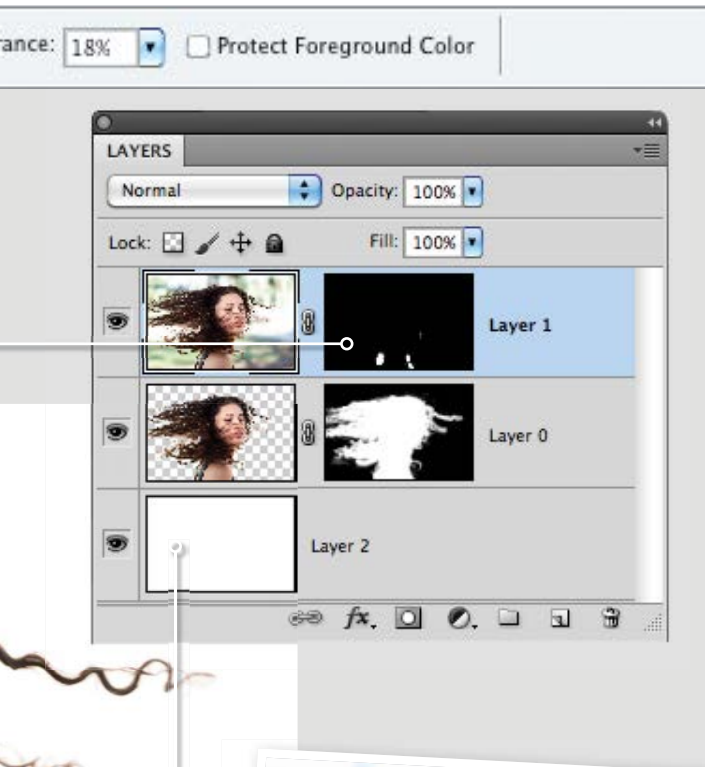


Masking subjects

Erase to create a selection

To create masks from subjects cut out using the tool, you'll need to go manual. You'll notice when you begin painting with the tool that Photoshop will turn the locked Background layer into an editable one. A way to see how well the tool is doing is to place a blank white layer at the bottom of the stack. That way, any missed areas of colour that haven't been removed will show up. When completed, select the cut-out subject by Ctrl/Cmd-clicking on the layer's thumbnail and go to Layer>Layer Mask>Reveal Selection.





White layer The white layer at the bottom of the layer stack helps show any patches not erased by the tool. Going back over the image with the Background Eraser tool repeatedly will get you closer to the edges and produce a better cutout.



Before

Tip



Stick to the edges

This is a tool that's best kept to working around edges. When you successfully erase the area around a subject, use the normal Eraser tool to remove the rest. You may find it works best when combined with other selection features as well, such as the Pen tool, to undertake large subjects with straight edges.

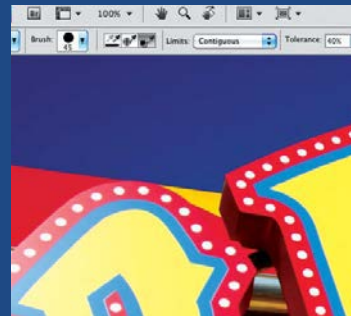
Paint away colour



The Background Eraser tool can be set to remove a tone of your choice. This lets you paint away a colour from your image quickly, enabling you to change it to a new one or remove the subject completely.



01 Pick a colour Duplicate your image and hide the original by clicking on the eye symbol in the Layers palette so it does not get edited. Using the Eyedropper tool (I), pick out the colour in the photograph that you want to remove or change.



02 Prepare tool Hit X to swap the Foreground and Background colour swatches so white is at the front. Select the Background Eraser tool. In the Options bar set Sampling to Background Swatch, Limits to Contiguous and Tolerance to 40%.



03 Change colour Paint over your image and only the chosen colour will be affected. Add a new layer filled with a different colour to the base of the Layers palette, which will show through the erased areas.



Difficult subjects

Work with tricky backgrounds

The tool can cope with simple backgrounds and busier subjects. The Tolerance control in the Options bar is essential for perfecting the cutout. For difficult backgrounds it can be best to keep the Tolerance amount low (less than 10%) and use a small brush. Set Limits to Contiguous and Sampling to Continuous. Go back over the area if needed with a larger Tolerance value of about 15% to make sure all colour is removed.



Quick removal guides

Paint away colour effortlessly

When covering large areas of colour with the Background Eraser tool, set its Tolerance to a large value of around 50%. This will enable the brush to get close to the edges of the main subject. Set Sampling to Continuous and apply the brush's crosshairs onto the colour you want to remove. Be careful of faint edges being removed from your image along the way. If this occurs, lower the Tolerance value to around 20%.







Create a surreal masterpiece

Free your subconscious and create a dream-like composition



In this project, you'll see how incorporating a touch of surrealism will make all the difference in your scenes.

The surrealist art movement began shortly after the end of the First World War and its influence can be seen today, most notably in advertising. How many times, for example, have you seen a product depicted out of context or in an extraordinary juxtaposition? Surrealism challenges our preconceptions of reality and adds new

meanings to familiar objects. Done well, it also uses the canvas as a portal that leads the viewer into another dimension.

In this tutorial we'll assemble a surreal floating leaf scene from stock images. As far as techniques go you'll use a combination of channel masking and the Refine Edge command to swiftly isolate tricky subjects from their backgrounds. Next, we'll show you how to warp and mask the leaf so it appears to float on the lake. You'll also use Pen tool to extract and add the gondolier.

Even though the image is surreal, it must still conform to how light reacts in the real world, so we'll show how this can be achieved in a non-destructive way.

Our start images for this tutorial come from Fotolia. The company has recently improved its search functionality to help make it easier than ever before to find the stock images you need for inspiring tutorials such as this one. We have supplied smaller versions of the start files on the disc so you get a sense for what's offered.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

2 hours

YOUR EXPERT

Mark Mayers

ON THE DISC

Start files

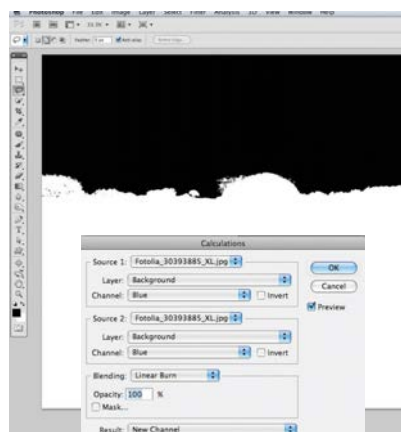


COMPOSE YOUR SCENE

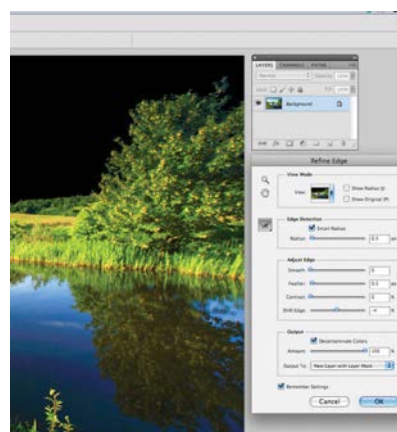
Use masks and calculations to effectively merge and isolate photos



01 Create your canvas Create an RGB document 23.5cm wide by 28.5cm high at 300dpi with background set to white. Add the first landscape ('5357681.jpg') and transform to cover the canvas. Hit D to reset your Foreground colour to black, and add a layer mask. Shift-drag a Foreground to Transparent linear gradient to hide the top area of sky and name the layer Main scene.



02 Do your sums Open the second landscape ('30393885.jpg') and flip horizontally. Go to Image>Calculations and select the Blue channel from both menus and Linear Burn from Blending. Target the new channel, use the Dodge and Burn tools, (set to Highlights and Midtones respectively) and paint with black and white to create a silhouette. Press Ctrl/Cmd+I to invert the channel to a negative.



03 Refine the edge Ctrl/Cmd-click the channel thumbnail make a selection. Target the top RGB composite channel and switch to the Layers palette. Highlight any selection tool, and then click the Refine Edge button in the Options bar. In the next window choose On Black from View and apply the following: Smart Radius 0.5px, Feather 0.5px, Shift Edge -4%, Decontaminate Colors 100% and click OK.

KEY SKILLS COVERED

What you'll learn

LAYER MASKS
GRADIENT TOOL
REFINE EDGE
COMMAND
WARP COMMAND
THE PEN TOOL
DISPLACEMENT
MAPS
THE GLASS FILTER





FLOAT YOUR BOAT

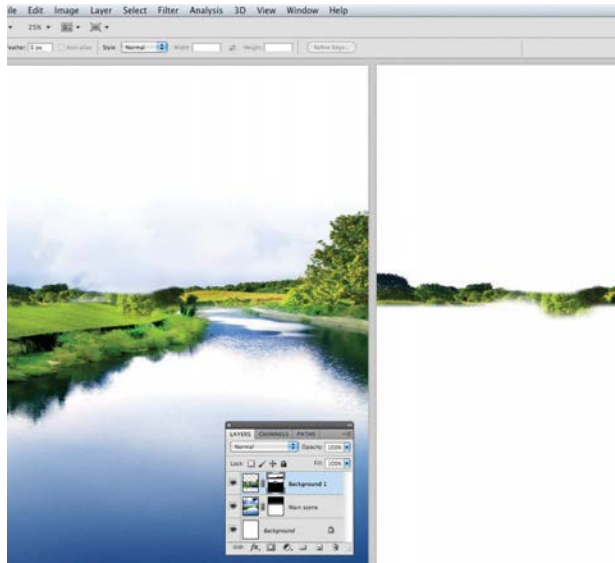
Finalise the background, then add the key elements

Tip



Finishing touches

After you've worked through this project, you may feel it needs a more ethereal, dream-like quality. To achieve this, first place an uppermost layer in Color mode, then grab a large soft edged brush and paint over selective areas at around 25% Opacity. For best results, use the Color Picker to sample pastel yellows, greens and blues from your image. The trick here is not to overdo it, but if you do, just reduce the layer's opacity or mask accordingly.



04 Additional landscape Drag the newly created layer mask over the trash icon and click Apply. Add the layer into your project file and resize to create the additional hills and foliage. Mask the top and bottom using a soft edged brush and unlink the mask and reposition the layer content as required. Name this layer Background 1.



05 Dramatic sky Duplicate Background 1 a couple of times, then reposition, transform and modify their masks to build up the scene. Place the next image ('17565914.jpg') as a new layer and label it Sky. Transform and position it at the top, then mask the bottom with a linear gradient. Ctrl/Cmd-click your lower layer thumbnails and paint within selections to reveal the trees.



06 Floating leaf Use the same workflow as before to isolate the leaf. Flip vertical, resize and place it centrally. Lasso a selection around its base, Feather by 2px, then press Ctrl/Cmd+J to copy as a new layer. Choose Edit>Transform>Warp and apply a Shell Lower preset at -24.0%. The visibility of the original leaf is shown on the right for clarity.



07 Submerge the base Hit Ctrl/Cmd+E to merge the warped layer and label it Leaf. Add a guide to the water level, and then make a rectangular selection over the area you want submerged. Feather by 2px and go to Layer>Layer Mask Hide Selection. Now, clip a Levels adjustment layer to the leaf and apply the following: Input midtone 0.62, whitepoint 244, Output whitepoint 233.



08 Isolate the figure Crop into the first gondolier ('7047635.jpg') then set the Pen to Paths in the Options bar. Zoom in and carefully draw a closed path around the figure. Ctrl/Cmd-click your path thumbnail to generate a selection and Feather by 0.5px. Copy to a new layer then delete the original. Clip a Levels adjustment with the settings of Input blackpoint 17, midpoint 1.07 and whitepoint 203.

09 Hat trick Use a path to create a feathered selection from the hat and scarf on the second gondolier ('654044.jpg'). Copy>Paste onto his head and resize. Now clip a Vibrance adjustment to the hat with Vibrance set to -14 and Saturation at -20. Clip a Levels adjustment to the same layer with Input midtone at 0.70 and Output whitepoint at 245.



10 Place the figure When you're done, merge all the gondolier layers then place at the top in your project file. Reduce in size and position over the middle of the leaf. Add a mask, then paint with a hard edged brush within a selection from your Leaf layer to hide the lower legs.



KEEP THE SURREAL REAL

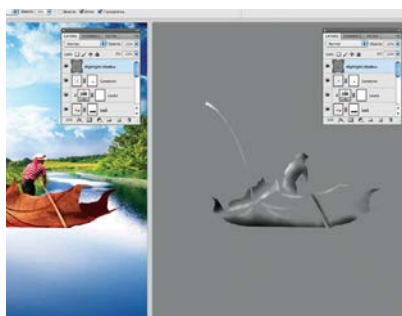
Enhance light and shadow then add a realistic reflection

Tip

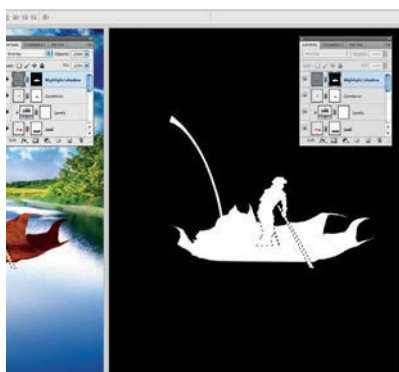


The Glass filter explained

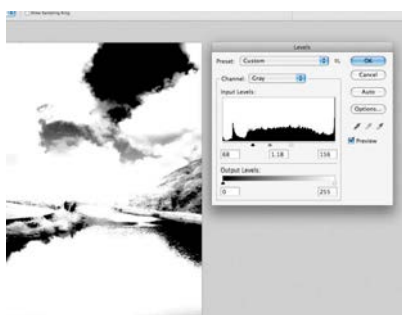
It's important to crop pixels extending beyond your canvas before applying the Glass filter. The filter works by aligning the upper left-hand corners on the target layer and the file used to create the displacement, so these need to share the exact pixel dimensions (this is why we merged the reflected leaf to a white layer in step 13). If you don't, disaster will ensue!



11 Shadows and highlights Add a new layer, then press Shift+F5 to and choose 50% Gray from the Contents menu. Set the Brush tool to 20% Opacity and paint within a layer-based selection from the Leaf with black and white to accentuate shadows and highlights. Repeat this using a selection from the Gondolier layer, change the blend mode to Overlay and name it Highlight/shadow.



12 Mask the grey Add a mask to the Highlight/shadow layer and press Ctrl/Cmd+I to invert it to a negative. Fill a selection from the Leaf layer with white, an inversed selection from the Leaf mask with black and, finally, a selection from the Gondolier layer with white.



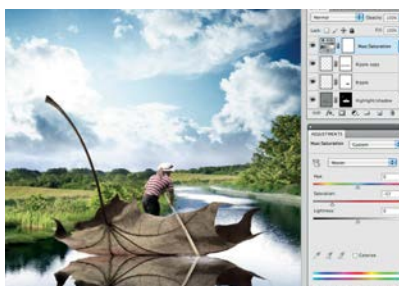
14 Displacement map Press Ctrl/Cmd+A to Select All and choose Image>Crop. With the selection still active, target the Main scene layer and copy. Create a new canvas with Clipboard selected under Preset and the Color Mode set to Grayscale. Paste the selection and flatten. Access Levels and use the following: Blackpoint 68, midpoint 1.18, whitepoint 156, then save it as 'Displacement.psd'.



16 More ripples Add a new layer in Lighter Color mode, then use a soft edged white brush at around 50% Opacity to paint some ripples around the base of the oar. Work on another layer in Linear Burn mode, but use black where the leaf meets the water. Now mask both layers and adjust their opacities as required.



15 Rippled reflection Now we'll use the greyscale file to create the water ripple effect. Target your Reflection layer and choose Filter>Distort>Glass. Click the arrow next to Displacement to navigate and load your 'Displacement.psd' file. Set the Distortion amount to 6, the Smoothness to 5, the Displacement Scaling to 100% and click OK.



17 Colour reduction To tone down the overall colour, place an upper Hue/Saturation adjustment and click the double circle icon at the foot of the panel to affect all layers. Set the Master Saturation slider to -57, then select Reds from the pull-down menu and change the Hue to +16 and the Saturation to -43. For an extra touch, see the tip on page 56.



13 Time for reflection Temporarily disable the visibility of all layers below Leaf and add a layer above Sky. Go to Image>Apply Image and, in the next window, ensure Blending is set to Normal and hit OK. Flip the layer vertically and move down. Place a white filled layer below it, merge both layers and name it Reflection. Now change its blend mode to Multiply.



Layer structure

Surreal masterpiece

Colour wash

Hue/Saturation

Ripple 2

Ripple

Highlights/shadows

Gondolier

Levels

Leaf

Reflection

Sky

Distant landscape 3

Distant landscape 2

Distant landscape

Main scene





5 TOP TIPS

5 TOP TIPS

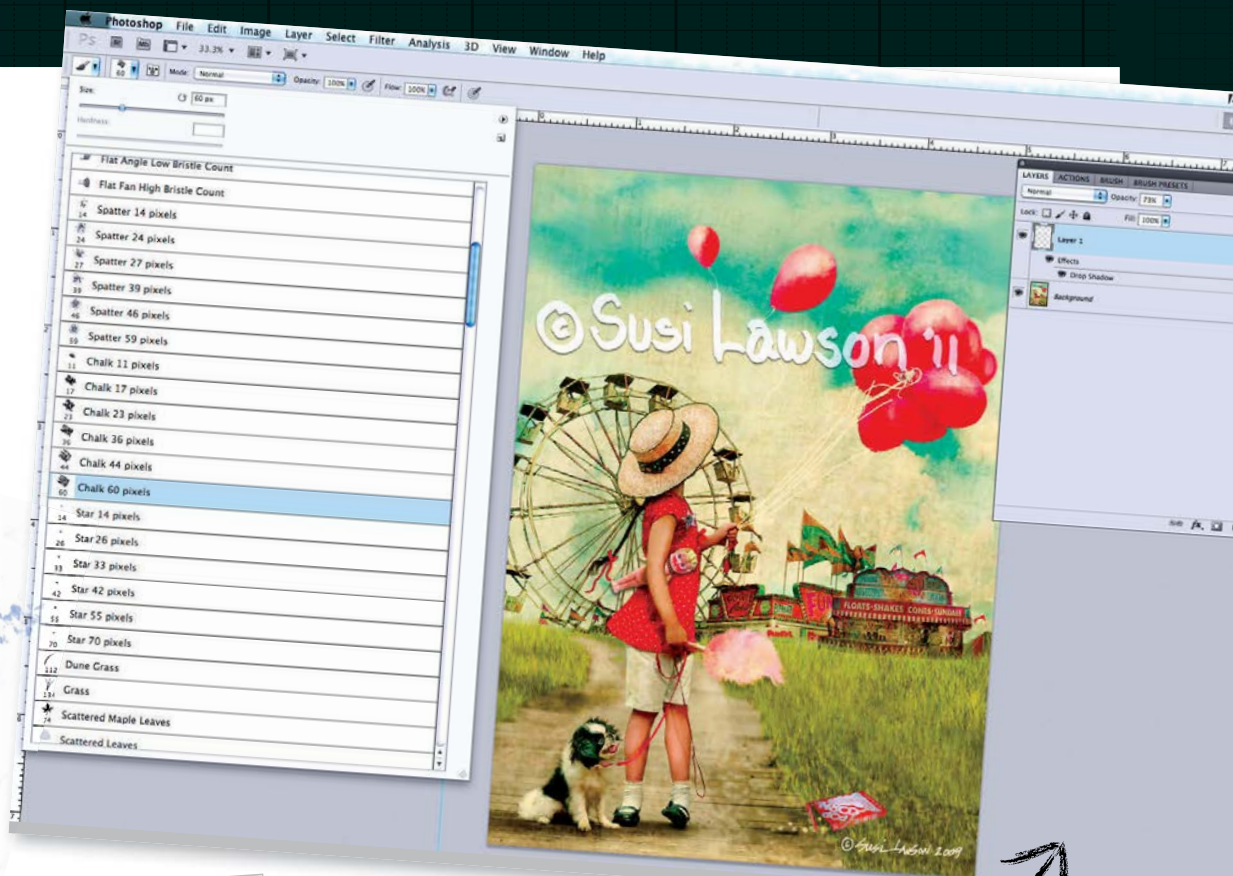
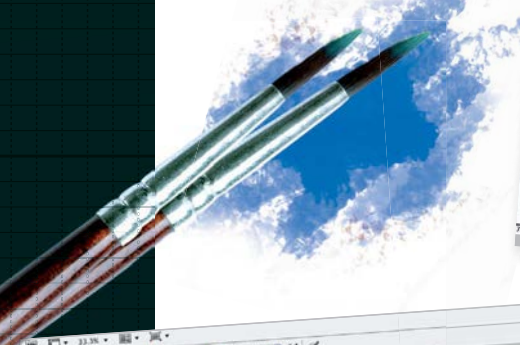
Creative brush ideas

Are you stuck in a brush rut? Come along and explore some creative ways to stroke, paint and frame



Let's explore some creative ways to use your brushes. Did you know that you

can give texture to an image, make it snow, add a frame or write your own signature as a watermark? How about creating a brush from a photo of a flower and using it to add floral effects to your images? Sometimes it seems we spend way too much time searching the internet for new plug-ins and brushes when we have a vast amount of unused techniques right under our noses.

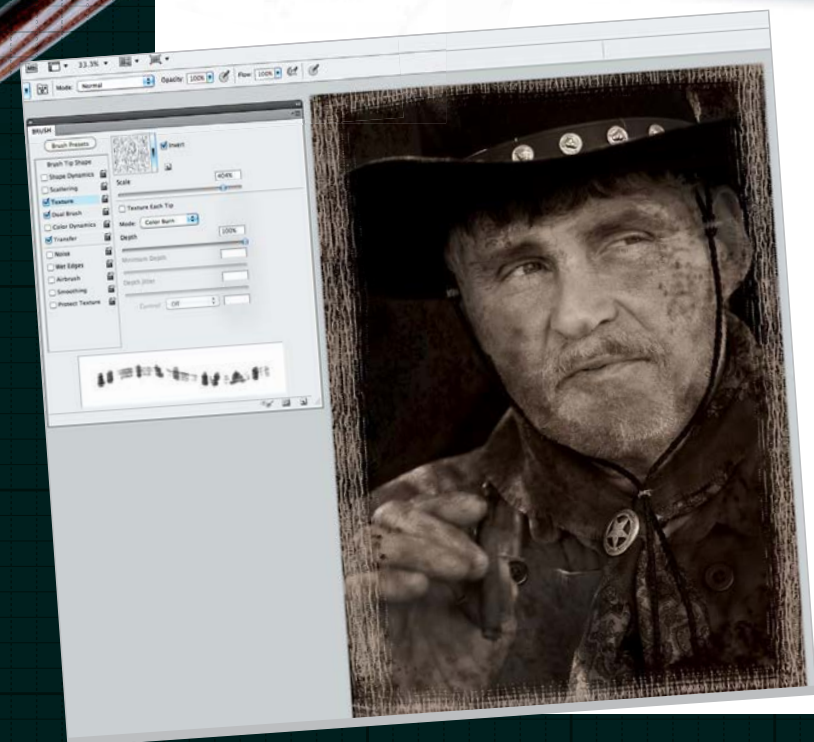


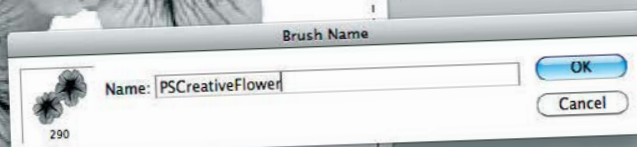
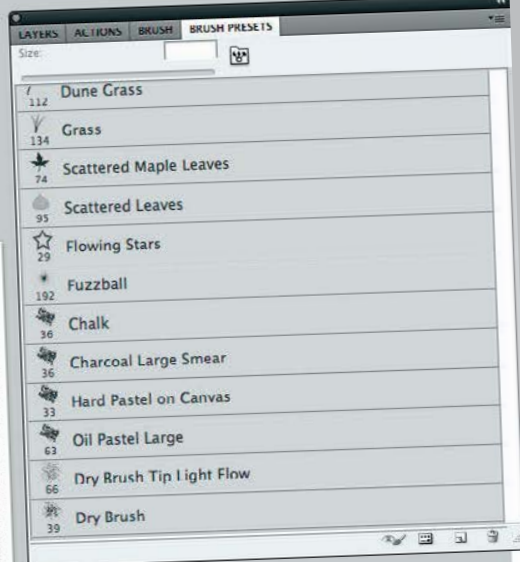
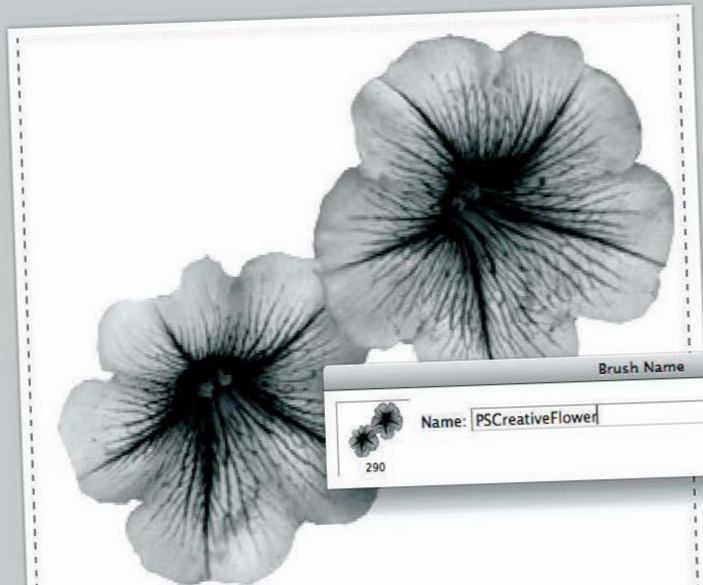
1 WATERMARK WITH STYLE

There may be many times you will need to add a watermark to your images, so why not use your own handwriting? Here we made a transparent layer and chose the 60px Chalk brush. Use your stylus or mouse to write your name across the image in white and then adjust the layer opacity. We also used a drop shadow for more definition.

2 CREATE AN INTERESTING FRAME

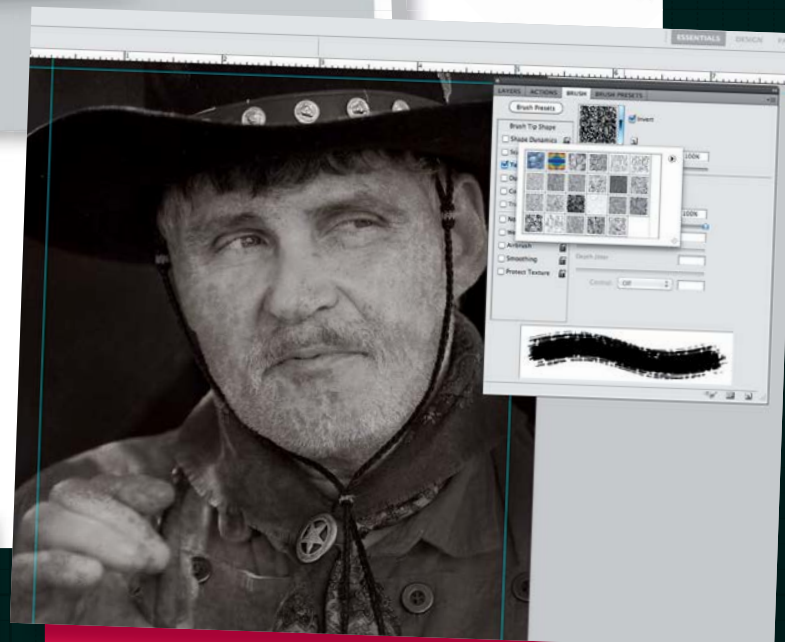
Creating a textured frame is as easy as a brushstroke. The brush you should use will depend on the image. For our Western-style cowboy image we chose a Chalk brush with Texture checked along with one of the patterns we loaded previously. It is best to experiment and see which style works the best for you. Just make a duplicate layer, choose a contrasting colour (we went for beige) and stroke straight across each border of your image. We set the Opacity to 100% for good coverage and found that the dynamic Transfer worked best.





3 CAPTURE A FLOWER FROM A PHOTO

Are there times you needed to spruce up a landscape or wanted to add more flowers to a portrait, but had no clue where to gather extra floral images? Well, did you know you can open a picture of a flower in Photoshop and make it a brush? Just ensure that the image is small (300px is all you need) and change it to greyscale. Use your Rectangular Marquee tool to select the flower and then go to Edit>Define Brush Preset where you will be asked to name your brush. Click OK and your new tip will appear in the presets menu. Experiment for the best effect; stamp, stroke or scatter.



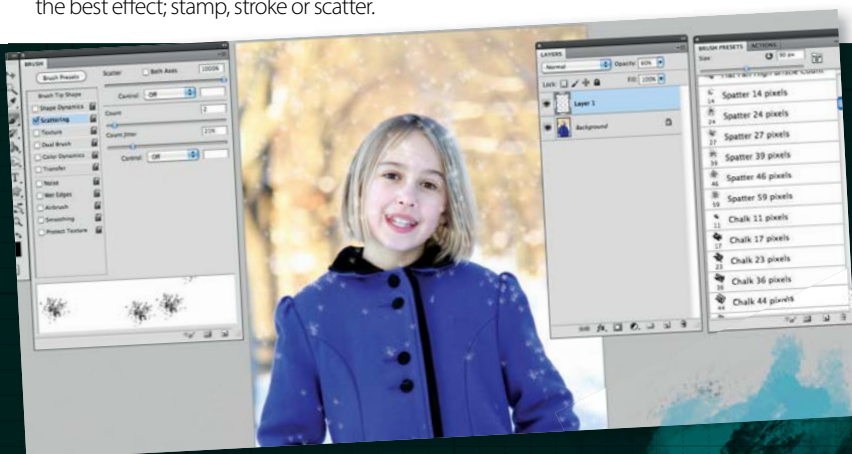
5 ADD TEXTURE

Want to grunge up an image? Well, you have plenty of brushes to add textures with, including the Chalk, Dry Brush and Spatter tips. The trick is to make sure Texture is checked in your Brush Dynamics box, then click on the image box and load more textures using the drop-down menu. There you can just append these to your default textures. Experiment by using stamping and stroking and use a layer so you can increase or decrease opacity.

“Sometimes it seems we spend way too much time searching the internet for new plug-ins and brushes when we have a vast amount of unused techniques right under our noses”

4 MAKE IT SNOW

If you can't wait for it to snow it's easy enough to fake it in Photoshop. Click on any of the Spatter brushes, and, using white on a transparent layer, you can create a snowfall for your model. In your Brush Dynamics box, click on Scatter and play with the sliders until you get the right effect. If you find that you don't like the Scatter option, simply use a stamping motion and paint in a flake at a time. Vary your opacity and the size for a more natural look.

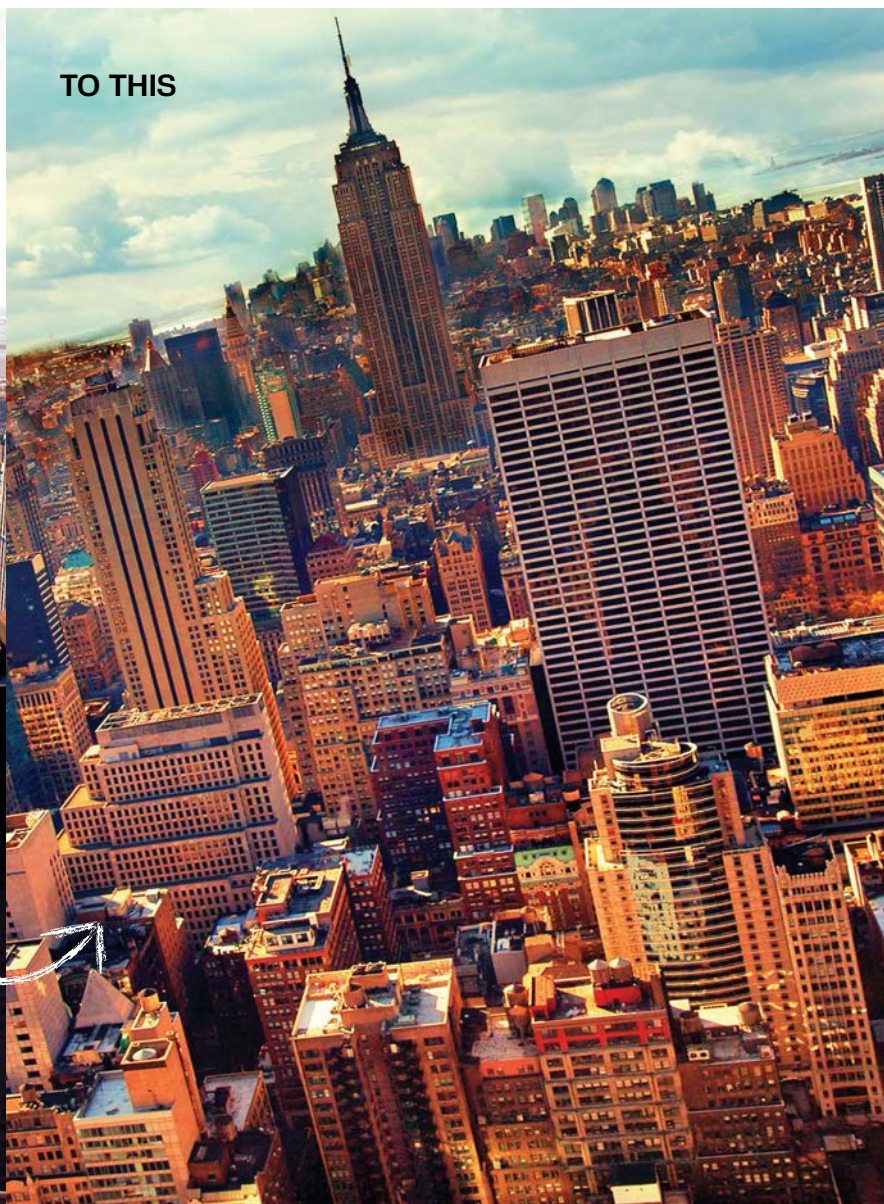




FROM THIS...



TO THIS



Transform a drab image

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Matt Henry

ON THE DISC

editorial
before.jpg

Rescue detail, improve composition and tweak colour and contrast to turn a dull photograph into an image to be proud of



ny shot of the New York skyline is going to make an engaging and visually stunning image, but in the middle of the day with a bright but cloudy sky, contrast is going to be high and colours are going

to be drab. The best time to get a great cityscape shot is just after sunrise on a sunny day with partial cloud. You'll have that magical first-light glow without shadows falling too heavily. Of course, not everyone has the inclination or opportunity to get to the 157th floor of a skyscraper at 5.30 in the morning, so we're here to show you how to cheat a little and get an extra few hours in bed.

The glossy treatment we're going to apply to our Big Apple skyline not only improves contrast and colour, but gives that

luscious orange glow, and can be repeated on any outdoor image to bring something uninteresting back into the world of dazzling colour. And if a morning glow isn't what you're after, simply reverse the slider settings for Red/Cyan and Blue/Yellow for a cool blue cast.

There are quite a few layers involved in this transformation (ten to be precise), but don't be put off as it's all pretty straightforward, just colour and contrast tweaks with Curves, Brightness/Contrast and Levels, or whatever happens to be easiest and most appropriate at that particular point. We have set up a summary page to give you a roundup of which tools and effects will help give drama to any shot. So let's get started and take your image from an average snapshot to editorial-standard artwork.

WORKS WITH | PHOTOSHOP CS AND ABOVE



DYNAMIC IMAGE EFFECTS

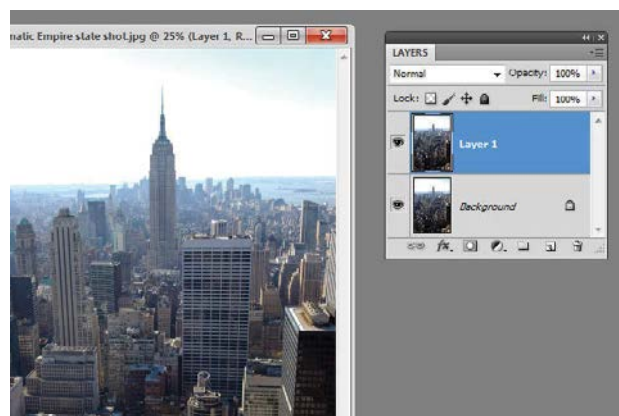
Adjust the tones and alter angles

Tip

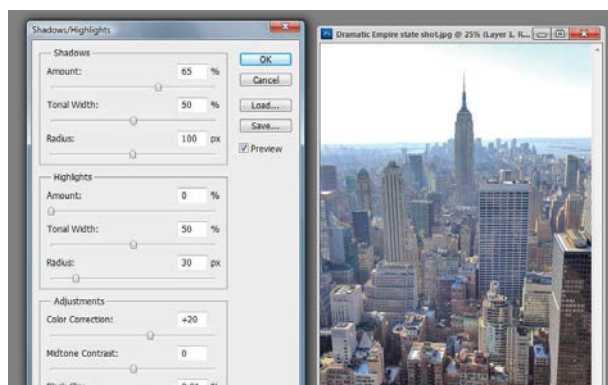


Layer masks

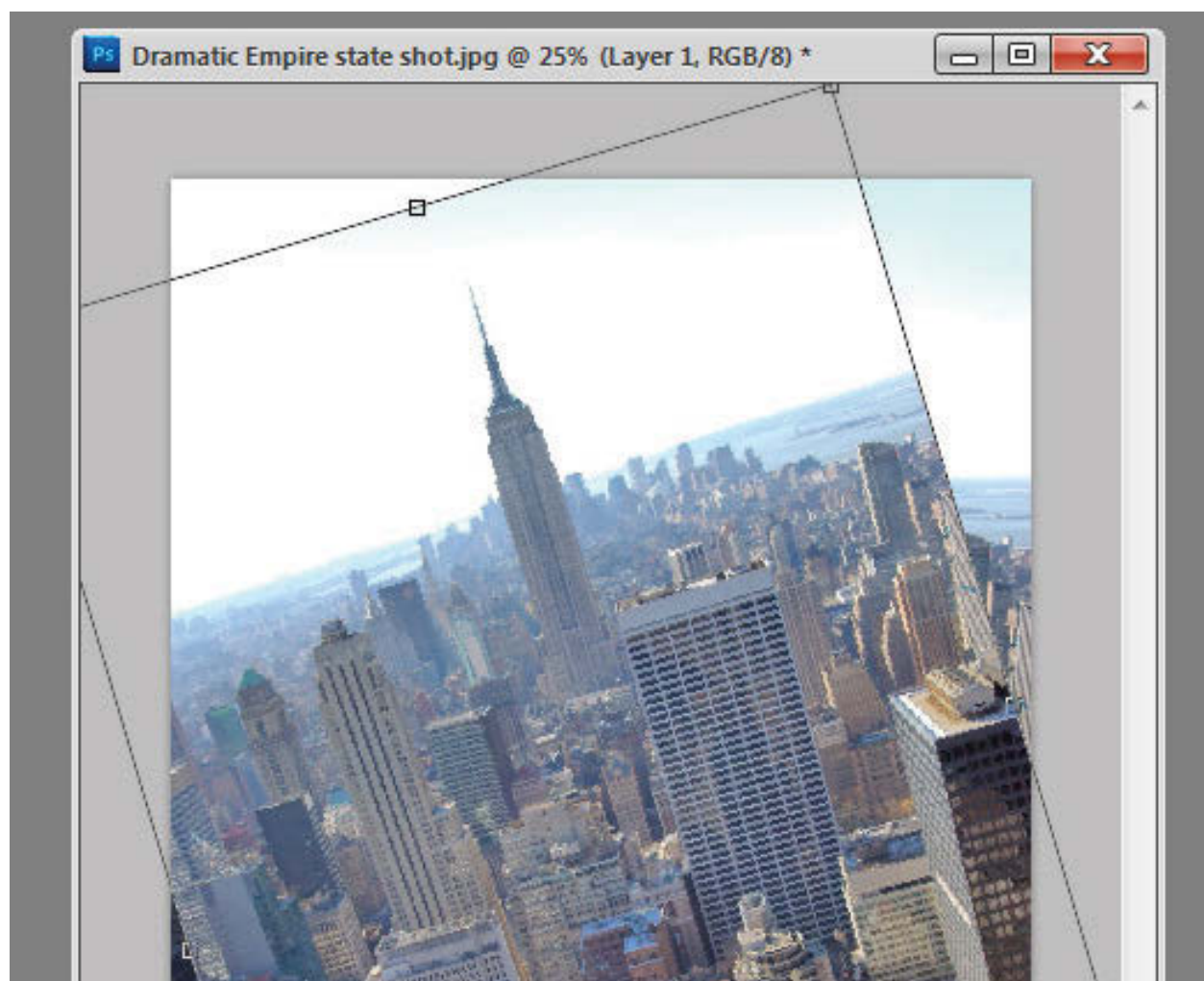
Don't forget when building up your adjustments (using the Brush tool on a layer mask) that switching from white to black will enable you to brush adjustments out rather than in. You can reset your colour swatches to white and black using the D shortcut and toggle between the two with the X key. Remember, too, that you can edit a mask you've drawn a gradient on in the same way by brushing with white to include more areas, or black to knock back parts you've faded in.



01 Duplicate background layer The first thing we're going to do is duplicate our Background layer with Ctrl/Cmd+J and try to rescue some of the shadow detail that at the moment looks very dense. Go to Image>Adjustments>Shadow/Highlight.



02 Set shadows For Shadows, set the Amount to 65%, leave Tonal Width at 50% and change Radius to 100px. These settings throw plenty of detail into the shadow areas while maintaining photographic realism and avoiding an HDR look. Leave the Highlights Amount at 0% as we don't want to touch these.



03 Rotate the image Now use Ctrl/Cmd+T to initiate the Free Transform feature. Pull out the corners of the image window so you can get to the image handles and hover outside one of these corners until the rotate cursor appears. Click and drag to rotate the image for a more dramatic and interesting composition. Be careful here not to cut off any of the key parts of the image.

KEY SKILLS COVERED

What you'll learn

ADJUSTMENT
LAYERS
FREE TRANSFORM
BRUSH TOOL
BLENDING MODES





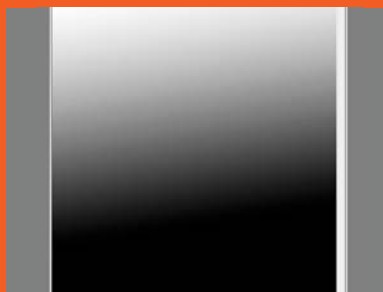
DRAWING GRADIENTS

You can use a linear gradient with a layer mask to fade an adjustment in or out. With white and black colours, everything above the start point is revealed, everything after the end point concealed and everything in between makes a gradual transition.



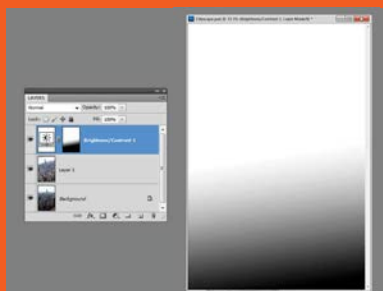
No gradient

Here's the image with the Brightness/Contrast revealed across the whole picture. The bottom half is too dense, but we can conceal it using a gradient.



First gradient

Drawing from the top to halfway down the image, our first gradient only fully reveals the area near the top. This is not quite enough for the effect we are after in our picture.



Second gradient

We start our second gradient line from the halfway point all the way down to the bottom again. We're nearly there, but a little too much is revealed in the bottom third.



Final attempt

Finally we draw a third Foreground to Background gradient from halfway down to a third up from the bottom. This reveals, conceals and blends nicely.



Finished version

Here's the finished version with all of the layers visible. The top half of the cityscape vista now matches the contrast of the bottom much more successfully and balances well.



CROP, COLOUR AND CONTRAST

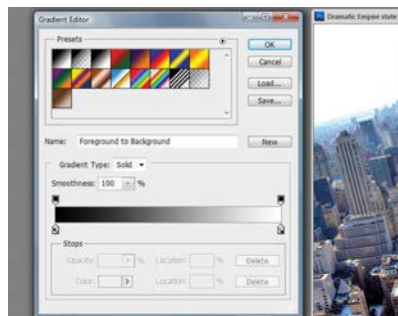
Use the Gradient tool to fade in an adjustment



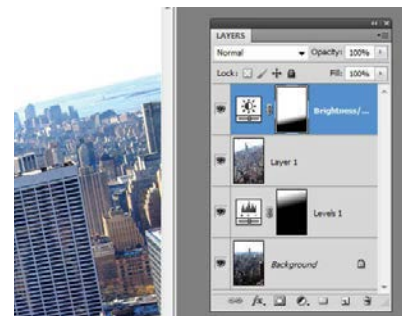
04 Resize the layer Use Ctrl/Cmd+T to initiate the Free Transform tools once again. This time hold down Ctrl/Cmd and drag each of the corner handles and stretch the image to cover all of the areas showing the Background layer below. You'll need quite a lot of space around the canvas to work.



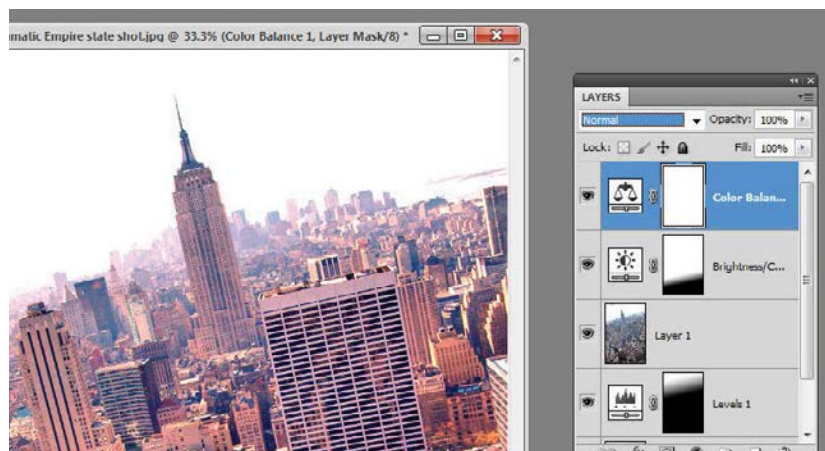
05 Tweak contrast Now we need to combat the atmospheric haze that has made the buildings further away reduce in contrast – an effect worsened with our Shadow/Highlight work. Add a Brightness/Contrast adjustment layer and check the Use Legacy box. Set Brightness to -10 and Contrast to 30.



06 Set up the Gradient tool We need to keep this adjustment out of the lower portion of the image where contrast was fine. Press G for the Gradient tool and D to reset the colour swatches to black and white. Click the Gradient Editor in the Options bar and select Foreground to Background (first swatch). See the boxout to the left for more detail.



07 Localise the adjustment Choose Linear Gradient in the Options bar (the first of the five icons). White should be your Foreground colour and black your Background. Drag in the direction the buildings are placed from about halfway into the frame down to a third up from the bottom. The transition should be gradual.



08 Add a warm glow Our city still looks a little boring, so we're going to bring it to life with some colour and simulate a warm morning glow. Add a Color Balance adjustment layer and select Highlights. Set Cyan/Red to +55 and Blue/Yellow to -40. Select Shadows and set Blue/Yellow to +15, as darker areas typically have a cool cast.

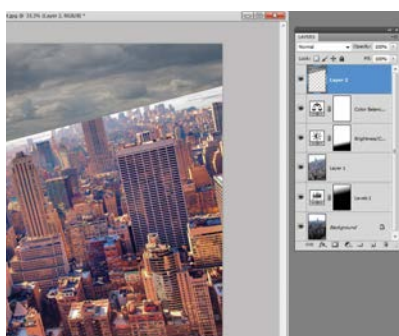


ADD DRAMA WITH CLOUDS

Import a sky image and tweak the colours



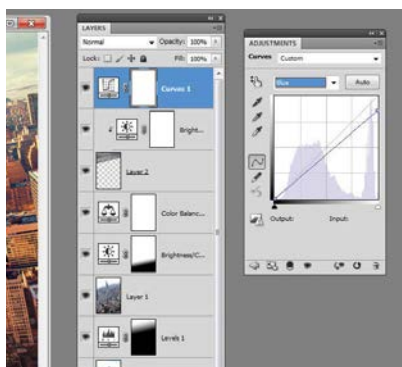
09 Preserve original contrast You'll notice our previous Color Balance adjustment has altered the contrast of our image. It's not how we want things, so we can focus the adjustment on the tones only by changing the layer blending mode to Color.



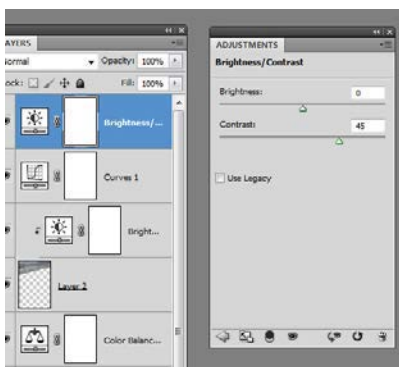
10 Add some cloud detail Next we need to put something in the sky as the detail has burned out. Source a cloud image from a stock site and drag it's Background layer to the main image. Hit Ctrl/Cmd+T for Free Transform and drag from the centre, rotate to match the horizon, position to overlap it and then stretch to fit the edges.



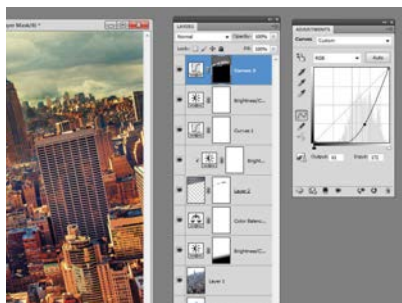
11 Blend the cloud in Next change the layer blending mode to Darken and add a Brightness/Contrast adjustment layer. Click the double circle icon at the bottom of the adjustment's dialog to create a clipping mask and set Brightness to 125. The sky should now blend.



12 Tweak global colour To complete our morning glow and give a bit of colour to the sky, add a Curves adjustment layer on top of the stack. Select Blue from the drop-down menu instead of RGB and drag the curve down from the top existing point to a setting of about 220.



13 Increase global contrast We're going to increase global contrast now by adding a Brightness/Contrast adjustment layer. Make sure the Use Legacy button is unchecked and push Contrast up to 45. There will be a slight increase in saturation, too, which works nicely.



14 Darken frame top The sky and top buildings need darkening down, so add a Curves adjustment layer, drag down hard with a single point and invert the mask with Ctrl/Cmd+I. Brush into the sky and buildings at the top with white where needed at 30% Opacity, building the effect gradually.

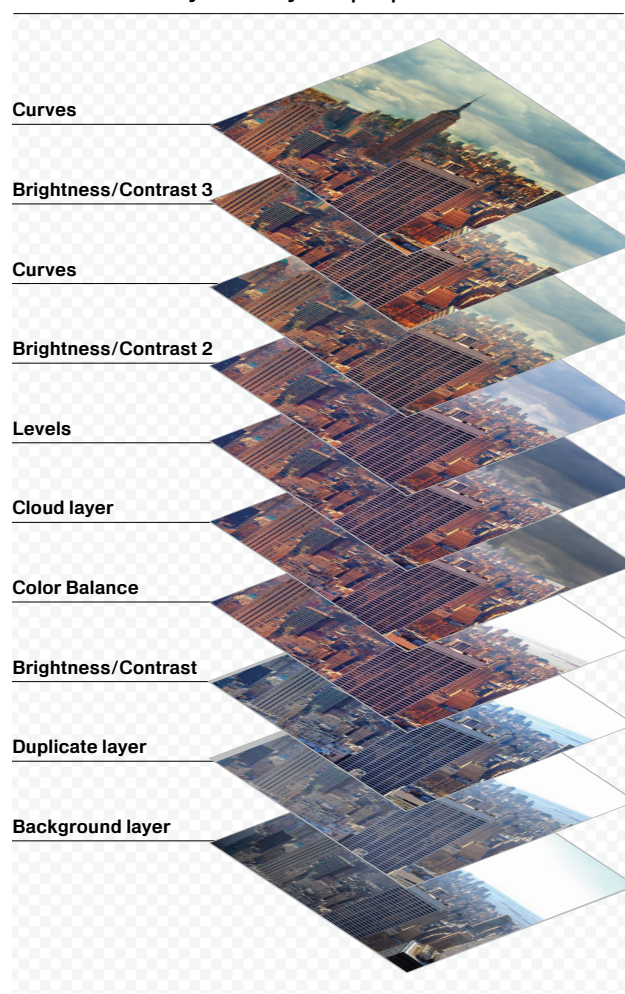


15 Change sky colour Finally, tweak the sky colour by selecting its layer, adding a Levels adjustment and choosing Red from the drop-down menu. Move the top black slider to 20, select Blue and then move the bottom black slider to 55. Brush with black to keep the adjustment out of the buildings.



Layer structure

Give your cityscape punch

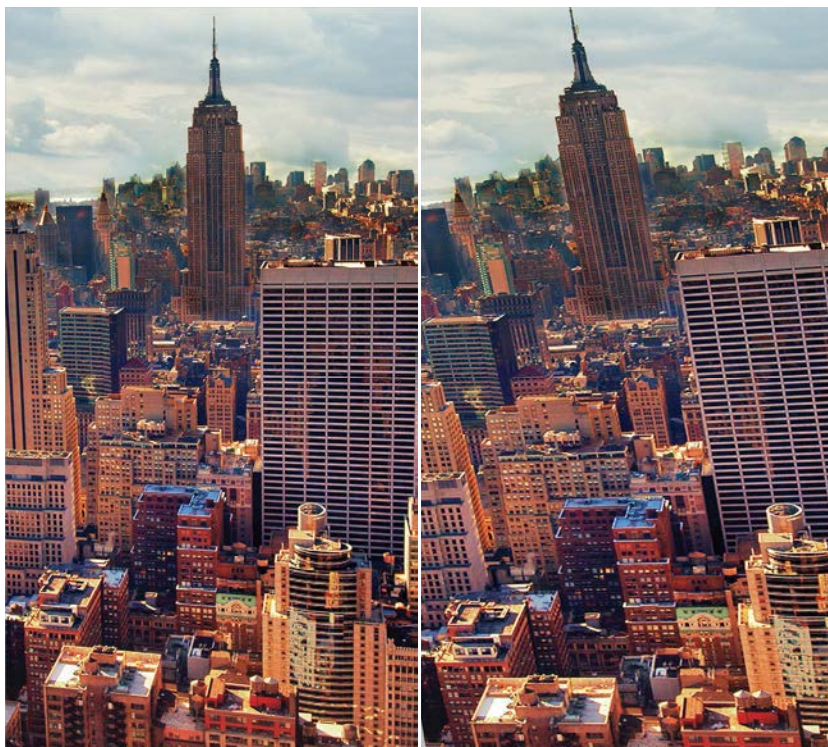




FIVE GOLDEN RULES (AND TOOLS) FOR EYE-CATCHING IMAGES

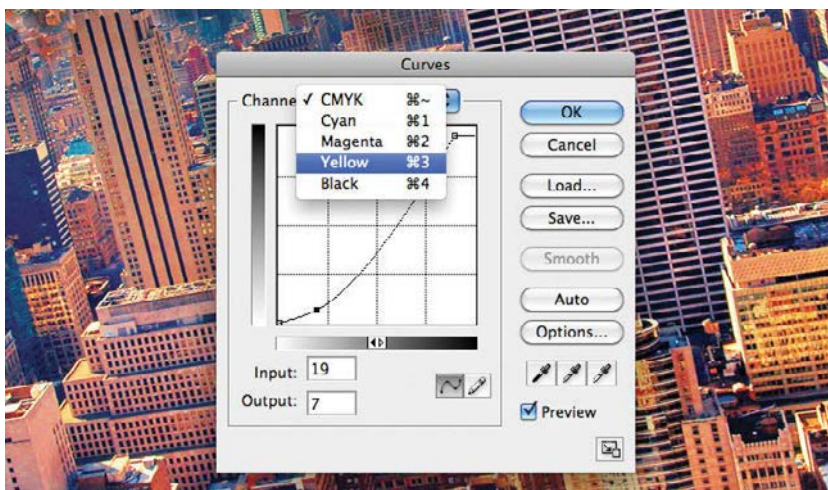
Follow these for instantly improved photos

Once you start analysing all of those sleek ad images you see in glossy magazines, you will begin to see how similar techniques emerge. We've pulled together our top five ideas for how you can add guaranteed impact to images.



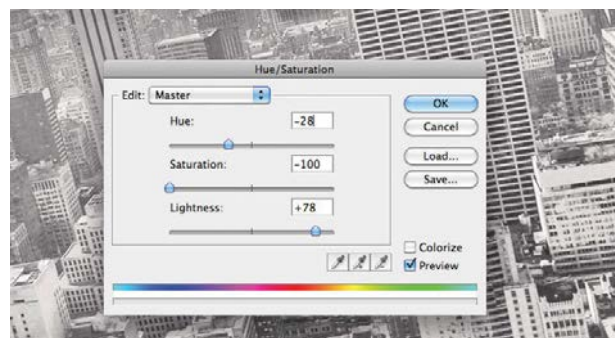
SKewed PERSPECTIVE (TRANSFORM TOOL)

Anyone can take a photo looking straight at something, but play with perspective for instant impact. The easiest way to do this in Photoshop is to pay a visit to Edit>Transform and pick the Rotate tool for a straightforward twist, or use the Distort tool for more extreme results.



EDIT THE TONE (CURVES)

Photographers have been experimenting with different tone effects for eons and you should do the same. By adjusting the shadows, midtones and highlights in an image, you can create some really interesting effects that demand attention. Call upon the Curves command and use the top-left area for highlights, the middle area for midtones and then bottom-left area for the shadows. Also use the drop-down menu to target specific colours in your image.



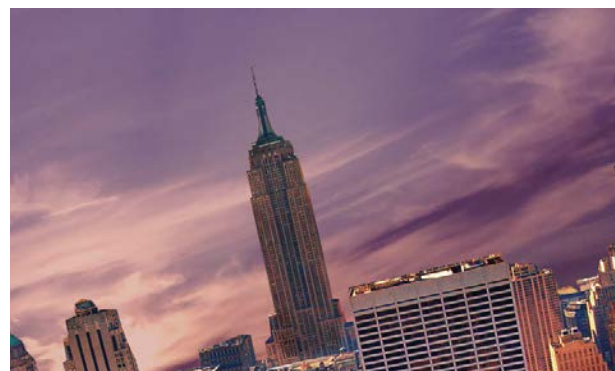
COLOURS (HUE/SATURATION)

Colour can invite you into an image or slam the door in your face! Make sure your colours pop by using the Hue/Saturation command to add zing to the entire image or bring the Channels drop-down menu into play and focus on a specific hue. Or take the Saturation all the way down for a vintage feel.



SPECIAL EFFECTS

It's impossible to give a specific tool for this, as Photoshop offers so many. And don't think that special effects has to mean really complicated edits. It can be something as simple as applying a filter to a selection of your image (try a blur to a background) or converting to black and white. Glow effects are always really popular, so don't forget about layer styles!



REPLACE/ADD ELEMENTS

If there is something not quite working in your image, get rid of it and replace with something that is. Some things just can't be fixed, as was the case with the bleached sky in our example image. It isn't just a case of replacing sub-quality elements. You can add or duplicate areas to give an image more presence.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

Simon Skellon

ON THE DISC

Surfer on beach.jpg

KEY SKILLS COVERED

What you'll learn

GRADIENT FILL
BLEND MODE

Bolder skies

Intensify stormy clouds for greater impact and mood

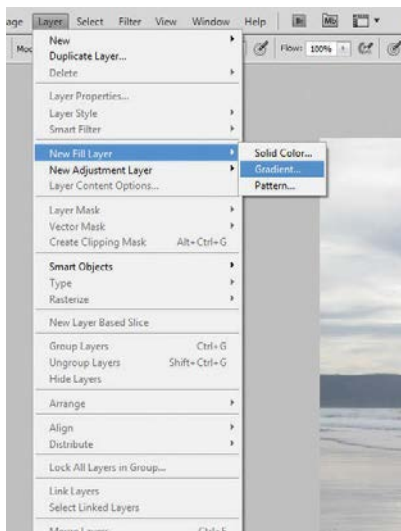
Some landscape images never quite portray the full impact of stormy clouds or the interesting and dramatic formations that you might distinctly remember from the conditions of the day you took the photograph. The reasons are that the camera couldn't capture the correct exposure and your sky ends up looking washed out. By using a Gradient Fill layer, skies can be transformed for the better, increasing their contrast and the overall atmosphere for a more powerful composition.

Quick tip: If the effect of the Gradient Fill layer is too strong for your sky, lower its opacity from inside the Layers palette to an amount that looks appropriate for the image

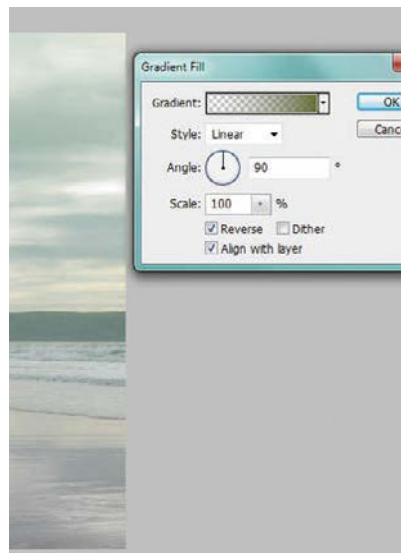
Before**After**

FIX CONTRAST WITH GRADIENTS

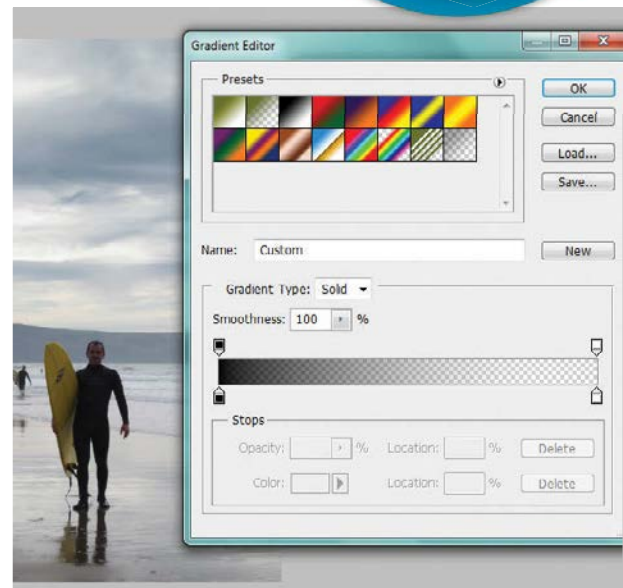
Enhance the atmosphere of your images with ease



01 New Fill layer Open up the image from your disc. To load a new Gradient Fill layer, go to Layer>New Fill Layer>Gradient. In this new layer's pop-up menu you can name it and change the mode from Normal (which is the default) to Overlay.



02 Adjust options In the Gradient Fill menu set Style to Linear, Angle to 90, Scale to 100% and tick the Reverse and Align with Layer option. Click on the gradient picture to open up the Gradient Editor.



03 Choose gradient From inside the Gradient Editor select the option that goes from solid colour to transparency. Change the solid colour to black and the transparency colour to white by double-clicking on the small swatches. Hit OK to apply.



Color Balance tool

Confidently command colour in your images by mastering this small but powerful palette and understanding the possibilities it offers



The Color Balance tool provides a straightforward solution to colour issues that may occur within an image. It's fair to say that most images will be plagued by tonal problems

at some stage, whether that's lackluster hues or a serious and distracting colour cast. While monochromatic images have the luxury of only dealing with contrast and shades, when delving into the realm of colour a whole new set of challenges arise. Colours set the mood and hold connotations in the mind of the all-important beholder. A rich, warm sunset certainly has different colour qualities to a minimalist water scene, which aims to be cool and refreshing. To adjust colour is to adjust meaning in your image and the Color Balance tool is a helpful ally so use it purposefully and practically.

The Color Balance tool consists of a deceptively simple palette that controls the individual colours in an image. This dismantled approach gives the tool an advantage over other colour solutions. Understanding colour takes a large chunk of the guesswork out of achieving balanced images, and the tool goes a long way to simplifying this topic. In our guide we take you around all aspects of this feature and give you tips, techniques and examples of how to get the best out of it.



Colour sliders The three sliders provide the main function of the Color Balance tool. They show opposing colours at each end and appear, by default, balanced and set at 0. Adjust the values by either moving the slider left to decrease a particular colour or right to increase it in the image.

Shadows, Midtones and Highlights Choose which area of your image to target with the tone balance. The default setting is the Midtones option and sticking to this usually offers the most pleasing overall result, but you do have the choice of adjusting the hue of either the highlights or shadows in your image independently too.

Menu options The Color Balance tool is accessible through the top bar menu via Image>Adjustments>Color Balance as well as through the Adjustments window. In the Adjustments window you have the added option to toggle through layers as well as affect all the layers below with the same colour-balance changes.



What to expect

What Color Balance can achieve

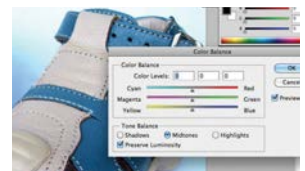
Colour options are aplenty in Photoshop's vast menus, and knowing the limitations of each tool and its best features helps in selecting the right one for the job. Where the Color Balance tool has the advantage over, say, Hue/Saturation is that it separates colours into opposing bars taking the guesswork out of which shade needs to be altered first and making it easy to tackle Red, Blue and Green individually within Midtones, Shadows and Highlights. Using Channels or other methods may give a higher level of control but none are as user friendly as the Color Balance tool.



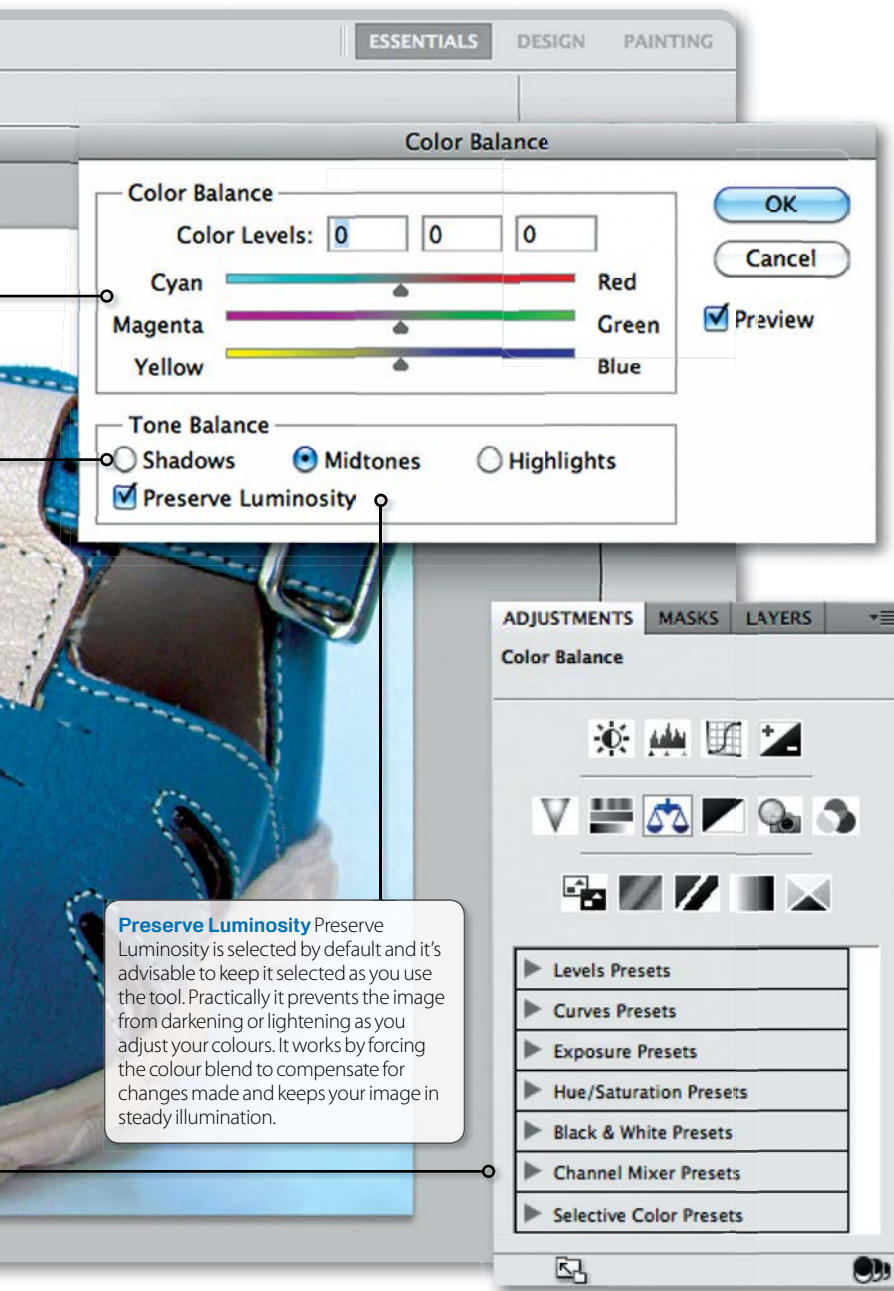
The colour connection

Understand balance

In Photoshop we usually work in RGB mode, meaning we are dealing with Red, Green and Blue. They're not pigments but rather reflected light. The Color Balance tool highlights the relationship between these colours in its layout and its usage simply and easily demonstrates the give-and-take dynamic between these tones. The three bars contain Red, Green and Blue and their respective counterparts, namely Cyan, Magenta and Yellow. When one colour is increased the other is decreased. For example, adding Blue to an image means taking out the yellow. Similarly, adding Cyan means decreasing Red. Adjusting all colours by the same amount would produce the exact same image as the original, only the colours would be balanced differently.



WORKS WITH | PHOTOSHOP CS AND ABOVE, PHOTOSHOP ELEMENTS 4 AND ABOVE



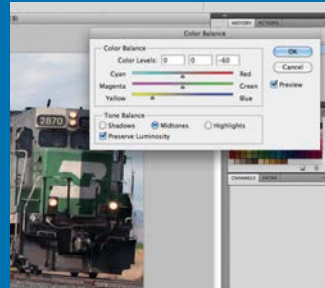
Balance colour

Remove colour casts

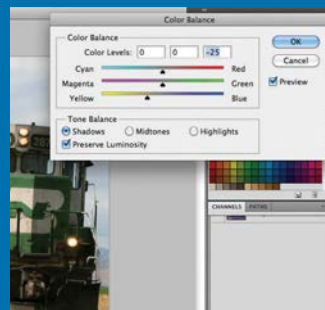
An image is said to have a colour cast when all its elements seem to shift towards one colour or another. Not setting the white balance correctly when capturing an image is usually the cause for this. The Color Balance tool enables you to remove one shade and introduce opposing tones to achieve balanced, neutral colouring.



01 Assess your image Evaluate the range of colours and possible casts present in your image before starting to balance it. In this case it's clear that the image has a cool blue colour cast, which gives it a detached feeling.



02 Blue and yellow Open the Color Balance tool via Image>Adjustments>Color Balance. As the cast is blue, the aim is to remove this by adding its opposite tone (yellow) to the image. With Midtones selected, move the slider left towards Yellow until it reads a negative value of 60.



03 Adjust shadows Switch from Midtones to Shadows on the Tone Balance to again tweak the blue cast and enhance the additional colours. Working in the Yellow and Blue bar, adjust the slider to a negative value of 25. Be sure to keep Preserve Luminosity checked throughout.



Original reference

Adjust colour on a duplicated layer

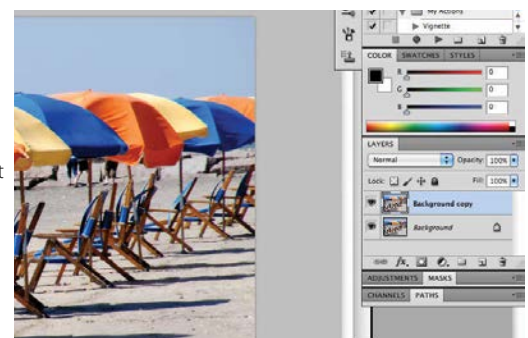
When adding a colour adjustment, duplicate your background layer and work on a copy. Flicking between your original image and your edited layer will help you keep perspective and judge the effect of your adjustments as you go. Once you've saved a Color Balance adjustment, the sliders are reset to 0, making it difficult to gauge how far you've moved from your original image without a reference and subtle colour changes may seem unfulfilling when viewed in isolation. Reference back constantly to track your changes and view your image honestly to decide whether a shift in colour has really balanced the overall feel.



Save your settings

Get consistent results

Batches of images are often affected by the same colour issues if shot in the same light or under the same conditions. Saving corrections made with Color Balance as actions means you can access the same adjustments again and again without revisiting the tool's sliders each time. The Actions palette appears alongside the History palette and is especially useful to get consistent results and save time when working with high volumes of similar images.





ENHANCE COLOUR

Change the feel of your image by adjusting shades

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

ON THE CD

Baby
Shoes.jpg

YOUR EXPERT

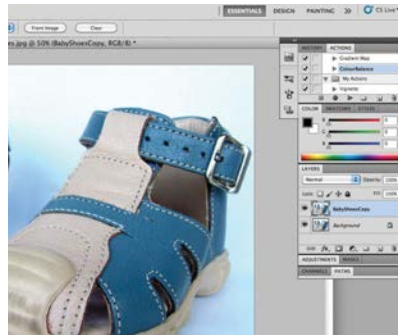
Angelica
Jopson

Tip

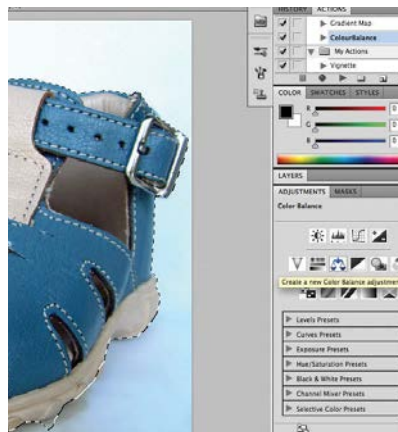


Soften the tool's effect

When adjusting colour within selections in your image, add a soft edge to give a more natural feel to the transitions. The Blur tool best to soften smaller areas. Select the Brush from your Toolbar and adjust it to a suitable size, setting the Hardness to between 20 and 40%. Zoom in for best results and then lightly blend the edges of your selection.



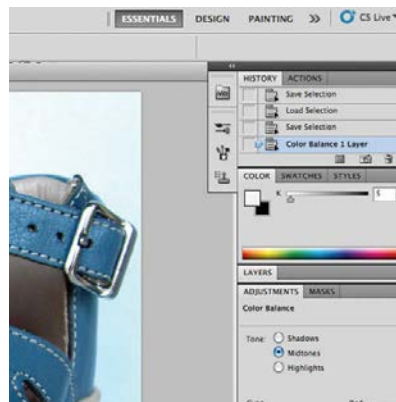
01 Duplicate layer Open the image 'Baby Shoes.jpg' from your disc. Duplicate the background layer by selecting Layer>Duplicate Layer and then name it Baby shoes copy. Check that your Adjustments window is open. If it isn't, open it by navigating to Window>Adjustments.



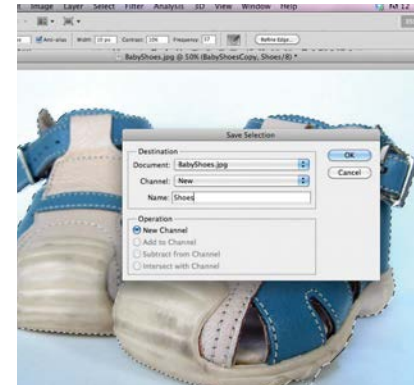
04 Add an adjustment layer With the shoes still selected, create a new adjustment layer by bringing up the Adjustments palette and selecting the Color Balance tool (which is annotated by a set of scales).



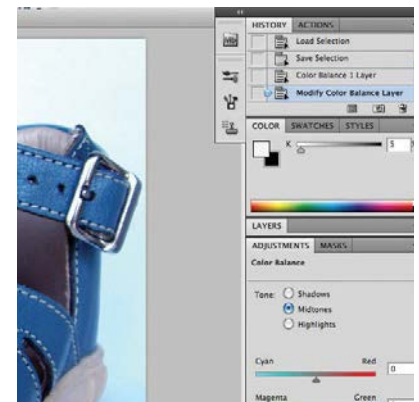
02 Magnetic Lasso The Magnetic Lasso tool gives you precise control when making selections and enables you to select directly on the edge of the element you wish to isolate. Load up the tool (L) and make a careful selection around the shoes.



05 Assess the colour With the Color Balance tool open, assess the hues present in the image. Note that the predominant colour is blue, textured by the leather of the shoe, and that white makes up the background and the trim.



03 Save selection With the shoes selected, go to the top menu and choose Select>Save Selection, naming it Shoes. This will enable you to recall your selection at any time in case you should accidentally deselect it.



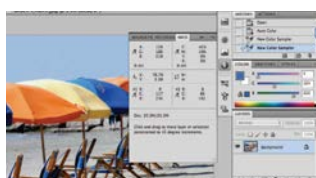
06 Adjust colour Change the shade of blue on the shoe selection by increasing the value on the Midtone Blue/Yellow bar. Increase the Blue value to a positive figure of 60 – in this case the highest we can push the colour without adding a cast onto the white trim.



Dropper and Color Sampler

Colour's two best friends

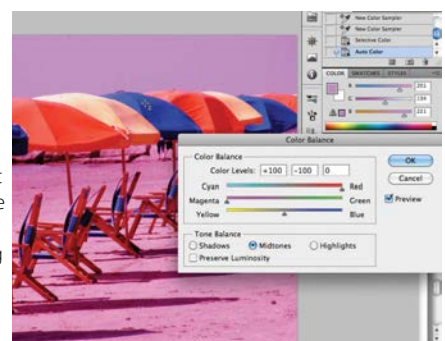
The Dropper tool can be found on the left hand Toolbar. Indispensable when it comes to colour, it's used to pick individual hues from an image. The closely related Color Sampler is also a useful tool as it reads the colour composition of an individual portion of an image and presents it, just as the Color Balance tool does, in Red, Green and Blue values. When using the sampler, look out for the dominant value to determine which colour is prominent in a specific area and how balanced that section is. While neither serve a function directly within the tool, they're useful to assess an image and understand exactly how each section is comprised before adjusting individual colours.

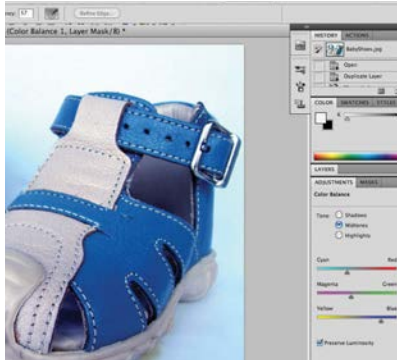


Warning sign

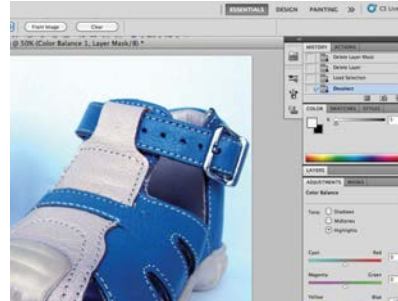
Watch out for unbalanced adjustments

The Color palette has a handy way to tell whether tonal adjustments have gone awry. It's fairly easy to tell with the naked eye as well – if an image just doesn't look right the chances are something's gone wrong with the colour balance. If you're attempting a creative experiment and aren't sure if you're on the right track it's a good idea to check. The Color palette holds information about colour composition. If it detects a colour that isn't balanced, a warning sign will show up to indicate this. A quick sample of the preset tones will give you an indication of the RGB pattern you're aiming for.

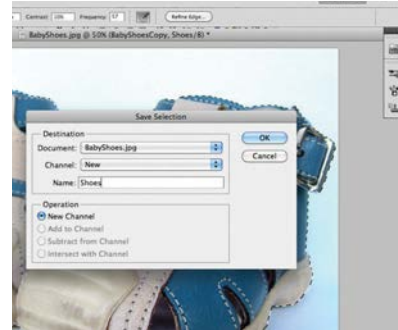




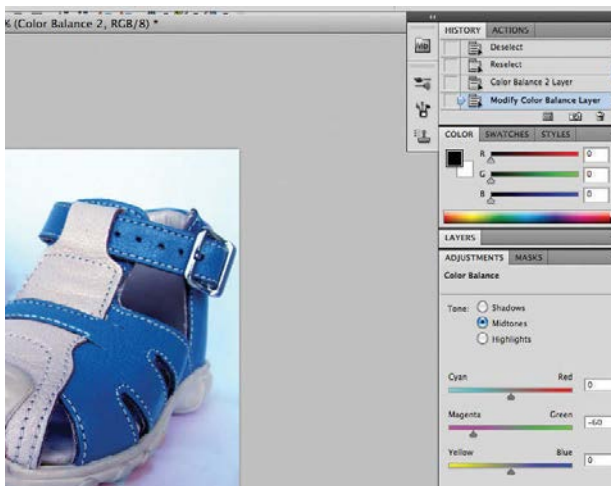
07 Tweak the shade Slide the colour value on the Magenta/Green bar to a value of -13 and the Cyan/Red bar to -25. As before, in each case we've adjusted the hue of blue as far as possible without affecting the white areas of the selection.



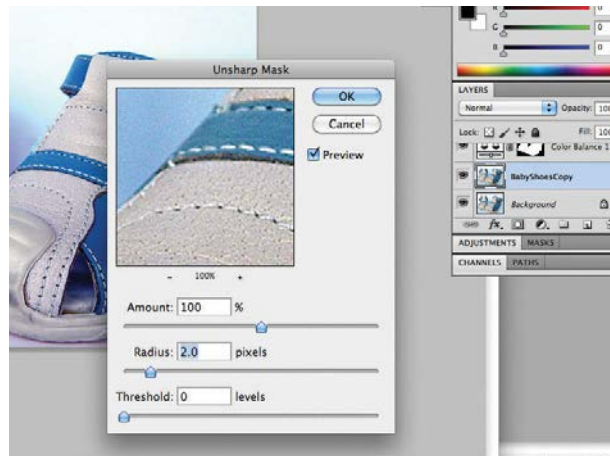
08 Brighten the white Still within the Color Balance tool, switch from working in the Midtones to working with the highlights. This is the lightest part of your image and changes will be seen in the whites of the shoe. Marginally adjust the Yellow/Blue bar to give a value of -17 to lighten the whites without affecting the newly adjusted blue.



09 Load selection On the top menu go to Select>Load Selection and choose the previously saved Shoe from the list. Once it's loaded, choose Select again and then Inverse Selection. Change feathering to 150px. We now have the background isolated and ready to work with.



10 Balance the background Create a new adjustment layer and select Color Balance. Give the shoes a new background by adding magenta to the image, sliding the Magenta/Green bar to a value of -60.



11 Sharpen up Complete your image, adding a sharpening filter to bring out detail. In the Layers palette select the copy layer then go to Filter>Sharpen>Unsharp Mask, setting Amount to 100% and Radius to 2.0px. This will bring out the details in the image.

Tip



Keep it subtle and simple

If you're working on standard images, keep adjustments subtle to achieve the best results. The Color Balance tool enables you to view your image in every possible combination of colours, but choosing something close to your original with some deliberate tweaks gives the most natural and pleasing effect.



Auto Color

The reliability of a quick fix

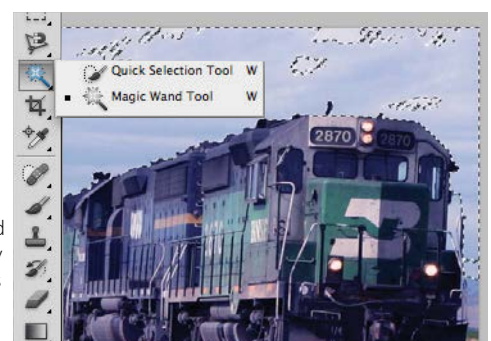
Photoshop offers a quick-fix solution for balancing colour in your images in the form of Auto Color, found within the Image menu. This one-size-fits-all remedy reads your images and, from that information, either adds more of one colour or attempts to remove an excessive hue. No auto tool can match the precision of the individual eye, but Auto Color does offer a great starting point if you're not sure where to begin. Run your image through this adjustment if you'd like a suggestion of what to focus on first.



Selection options

Find a suitable tool for your needs

The Color Balance tool is useful for changing and enhancing select colours within an image and various selection tools are available to isolate elements before adjusting the colour. The more selections made, the more precise and varied the results you are able to achieve. The Magnetic Lasso is often the selection tool of choice but the Magic Wand should not be discounted. While it's often clumsy in complicated compositions, it outshines the Magnetic Lasso where elements are easy to detect.







The art of layer styles

Transform your photos into dazzling images with Photoshop's illuminating glow effects



Adding dramatic light effects in Photoshop couldn't be simpler or more fun using the humble Glowing Edge filter.

Photoshop's filters may be frowned upon in professional circles for looking like an easy creative solution, but they can be used imaginatively to your advantage.

Adding the Glowing Edge filter gives us a great start image to build from to transform a bland stock image into a radiating piece of art. Glow effects are used in a lot of commercial advertising projects to a variety

of ends, from adding subtle touches of sparkle and glamour to extreme, eye-catching light displays like in our example. Learning the basic techniques shown here will enable you to inject as much light into any future Photoshop projects.

There are many techniques covered over these four pages that will push your creative skills to their limits but show you how combining several tools and features can create wonderful end results. After applying the first filter we move on quickly, adding a stroke to hand-drawn paths which then

have inner and outer glows applied. These are effective on their own, but add a small Gaussian blur and the effect is multiplied. A range of methods are used to finish the image for a stunning final effect. This tutorial uses quite a large number of tools, but don't be put off as they are all simple to master and if you follow carefully you too will have a grrrrrrreat end result to be proud of!

Let's begin by opening up our start image (originally from the great stock website www.morguefile.com) provided on this issue's free disc for your use.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

3 hours

YOUR EXPERT

Dani Dixon

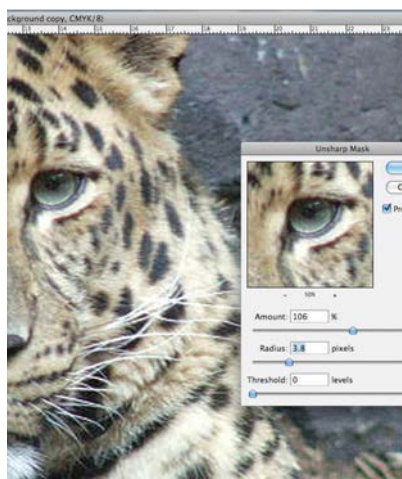
ON THE DISC

Start image
1123891
3042.jpg

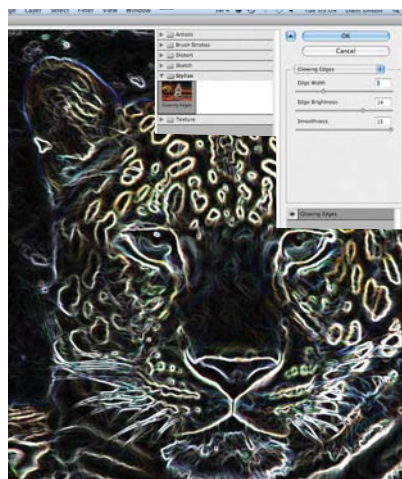


TURN UP THE LIGHTS

Apply a filter for the basic effect



01 Set up your canvas Create a new Document of 24x29cm, then drag and drop your cat into it. Press Ctrl/Cmd+T to activate Transform, hold Shift to keep the perspective, drag a corner pointer outwards to increase the cat's size and hit Enter. Sharpen the cat layer to bring out details via Filter>Sharpen>Unsharp Mask.



02 Add some light Duplicate the cat layer by dragging it over the Create a New Layer icon at the base of the Layers palette. Click on the top layer in the palette then go to Filter>Style>Glowing Edges. Turn the Smoothness to 15, Edge Brightness to 14 and the Edge Width to 5. Hit OK and then select the Eyedropper tool.



03 Soften the effect Alt/Opt-click on the background area to sample the darkest colour. Switch to a large soft edged brush at 60% Opacity and paint onto the glowing cat layer, hiding some of the effect. Add a mask to the glowing layer by pressing the icon at the base of the Layers palette.

KEY SKILLS COVERED

What you'll learn

GLOWING EDGE FILTER
PEN TOOL
BRUSH TOOL
DODGE AND BURN
LAYER MASKS
SMUDGE TOOL



PHOTOSHOP CS2 AND ABOVE | WORKS WITH

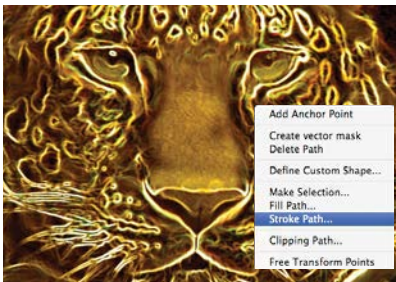


TRANSFORM THE EFFECT

Add custom touches for an accomplished image



04 Mix reality and filters Select a medium sized soft edged brush at 60% Opacity and make sure the Foreground and Background colours in the Toolbar are set to black and white. Click on the mask thumbnail in the Layers palette and, on the main canvas, paint over the nose and ear area letting the underneath show through. Now add some colour with a Color Balance adjustment layer.



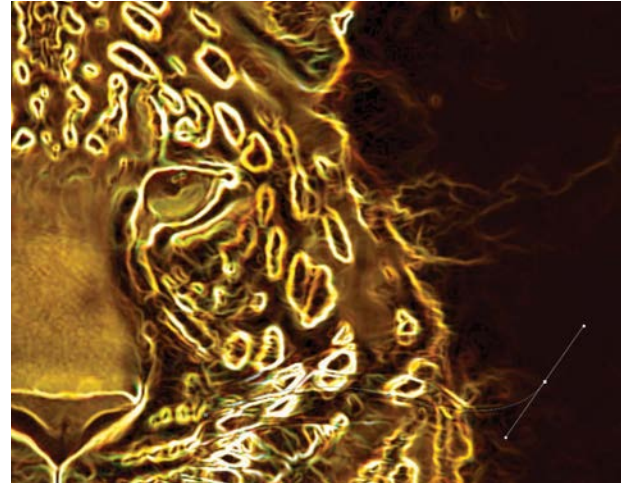
07 Stroke a path Add a new layer at the top of the Layers palette. Select the Brush tool, set the Foreground colour to white in the side bar, and in the Options pick a 7px hard edged brush with 100% Opacity and Flow. Ctrl/right-click on the newly drawn path on the canvas and select Stroke Path from the sub-menu. When the dialog box appears, select Brush tool and check Simulate Pressure.



08 Build on the glowing foundations See the steps on the right for how to add glow to the whiskers, drag them over the Create a New Layer icon at the base of the Layers palette to duplicate and use the Transform tool (Ctrl/Cmd+T) to flip and reposition them in place. Reuse the Pen technique as before to trace the outer edge of the cat. Once you have drawn round the figure, stroke and add a glow.



05 Warm up the colour range Go to Window>Adjustments (CS5) or click on the adjustment layer menu at the base of the Layers palette and select Color Balance. Work on all three options – Midtones, Shadows and Highlights – moving the sliders towards Yellow and Red to warm the image. Click on the adjustment layer's mask icon and, with the Brush tool set to black and white, paint the colour over the eyes.

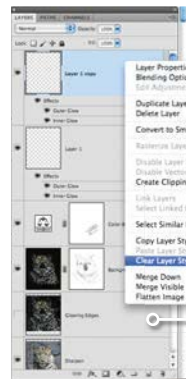


06 Create some whiskers Select the Pen tool and in the Options bar set it to Paths. Draw a curved line by clicking once to start the whisker, then again, but before releasing the mouse move it to curve the line. Alt/Opt-click on the second anchor point then click once more, arching the line. An S-shaped bend will have been created.



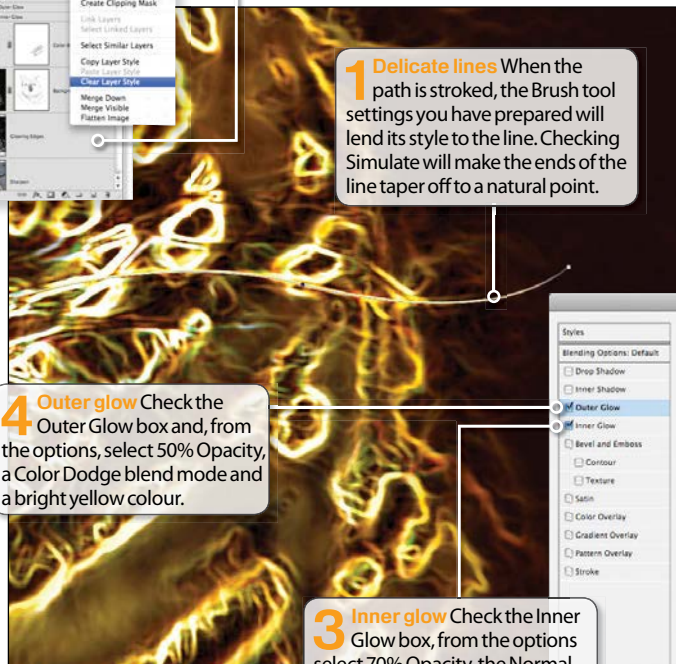
Create the glow

Where the magic happens



5 Blur for more glow In the Layers palette, duplicate the glowing layer. Ctrl/right-click on the top one and select Clear layer styles from the menu. Go to Filter>Blur>Gaussian Blur and choose a Radius of 2px.

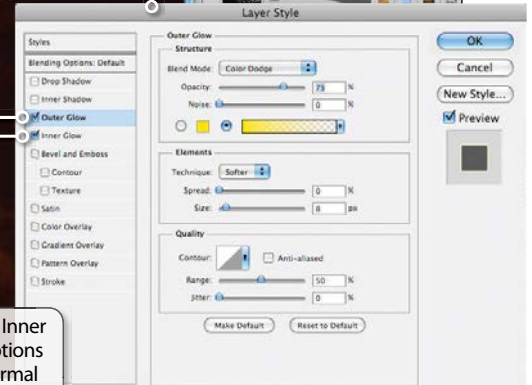
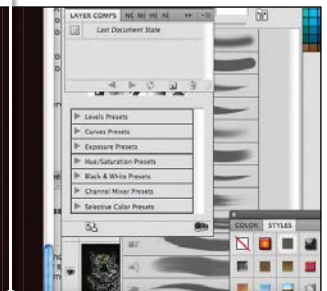
2 Layer styles You won't be able to stroke your path unless you have added a new layer to place the effect onto. Once it is applied, you can double-click on the layer to bring up the Layer Style dialog box.



1 Delicate lines When the path is stroked, the Brush tool settings you have prepared will lend its style to the line. Checking Simulate will make the ends of the line taper off to a natural point.

4 Outer glow Check the Outer Glow box and, from the options, select 50% Opacity, a Color Dodge blend mode and a bright yellow colour.

3 Inner glow Check the Inner Glow box, from the options select 70% Opacity, the Normal blend mode and a yellow colour.

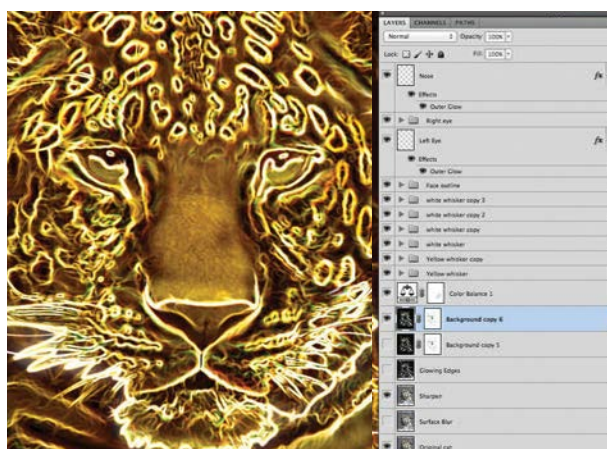




ADD REALISTIC FUR

Use the Smudge tool and brushes to add life

Tip

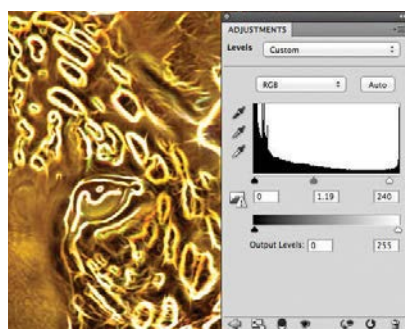


Can't find the right brush tip?

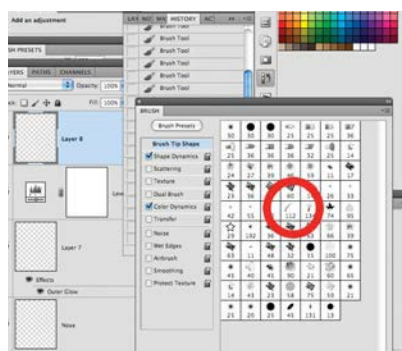
If the Dune Grass brushes aren't visible in your Brush palette then click on Brush Presets in the Brushes palette or go to Window > Brush Presets. Click on the top-right corner arrow to bring up the preset menu options and select Reset Brushes. It should now be an option to select for your tip.

09 Create a fur effect Add more glow with a Gaussian blur on the path. Pick the Smudge tool from the side bar set to 80% Exposure and a 9px hard edged brush. Pull out parts of the glowing edge framing the cat, working around the whole animal. Repeat steps 6-9, tracing the main elements with the Pen tool and adding a glow.

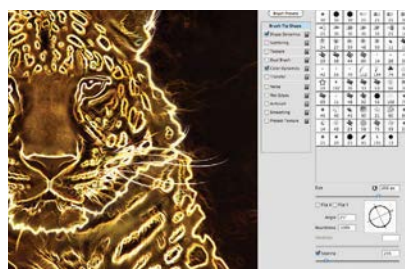
10 Dodge and burn Select the Dodge tool, set to 70% Exposure and choose a large soft edged brush. Click on the Glowing Edge cat layer and paint over the pattern, increasing the highlights. Switch to the Burn tool with 70% Exposure and paint around the eyes, mouth and ears to darken patches. Doing this will enhance the depth.



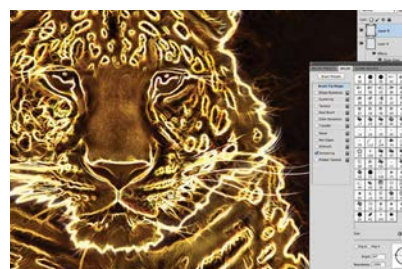
11 Increase the colour balance From the Adjustment Layer palette (CS5) or the menu at the base of the Layers palette, select Levels. This should sit at the top of your stack. Move both the middle Midtone slider and the right white slider left a small amount, increasing the highlights and boosting the light effects. Now to add some fur.



12 Boost the fluff Select the Brush tool, set white as the Foreground colour and add a new layer at the top of the Layers palette. Go to Window > Brushes to bring up the Brushes palette. Click on Brush Tip Shape and select the individual Dune Grass brush. In the top Options bar set the brush to Hard Light.



13 Paint on fur Using the Dune Grass brush, work around the edge of the cat adding brush marks to simulate tufts of fur. Move the Angle circle around in the Brushes palette to alter the angle of the tip, enabling the brushstrokes to sit more naturally along the shape edge. Vary the brush size as you work too by pressing the {} keys.

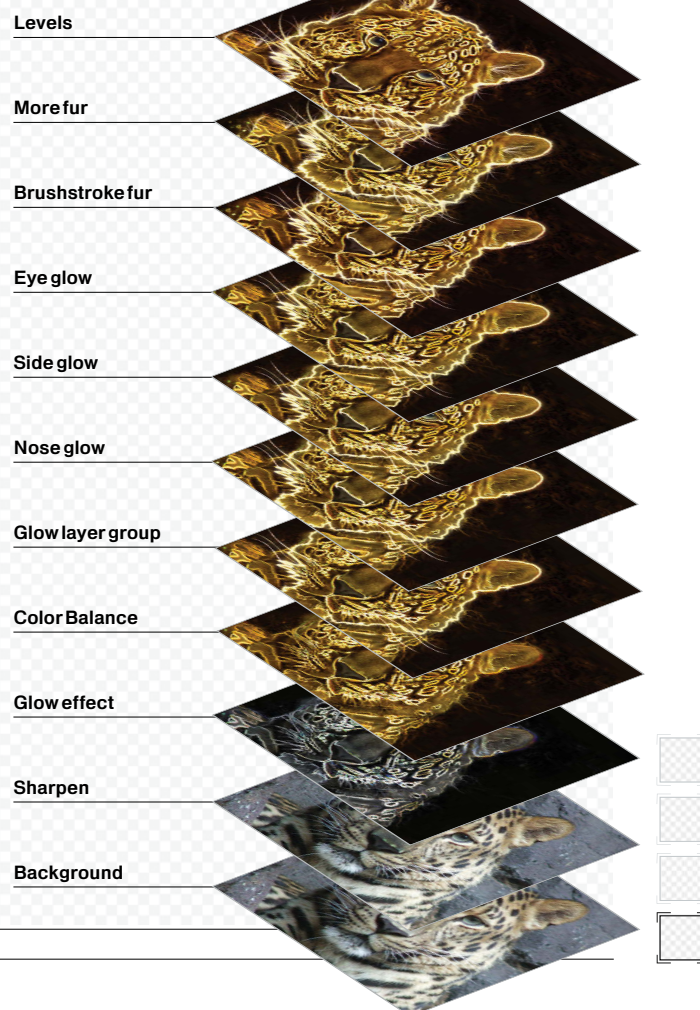


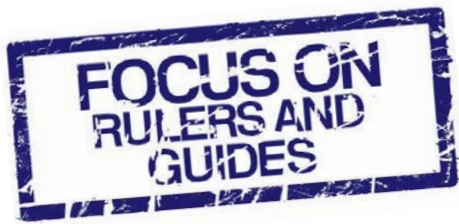
14 Reuse the same techniques After going round the cat shape once, switch to the Grass brush and repeat the process, altering the angle and size to make the cat fur as realistic as possible. When happy with the brush marks, add a 2px Gaussian blur and lay on the same glow effects as you have to the other layers to complete the image.



Layer structure

Understand the effect





Rulers and guides

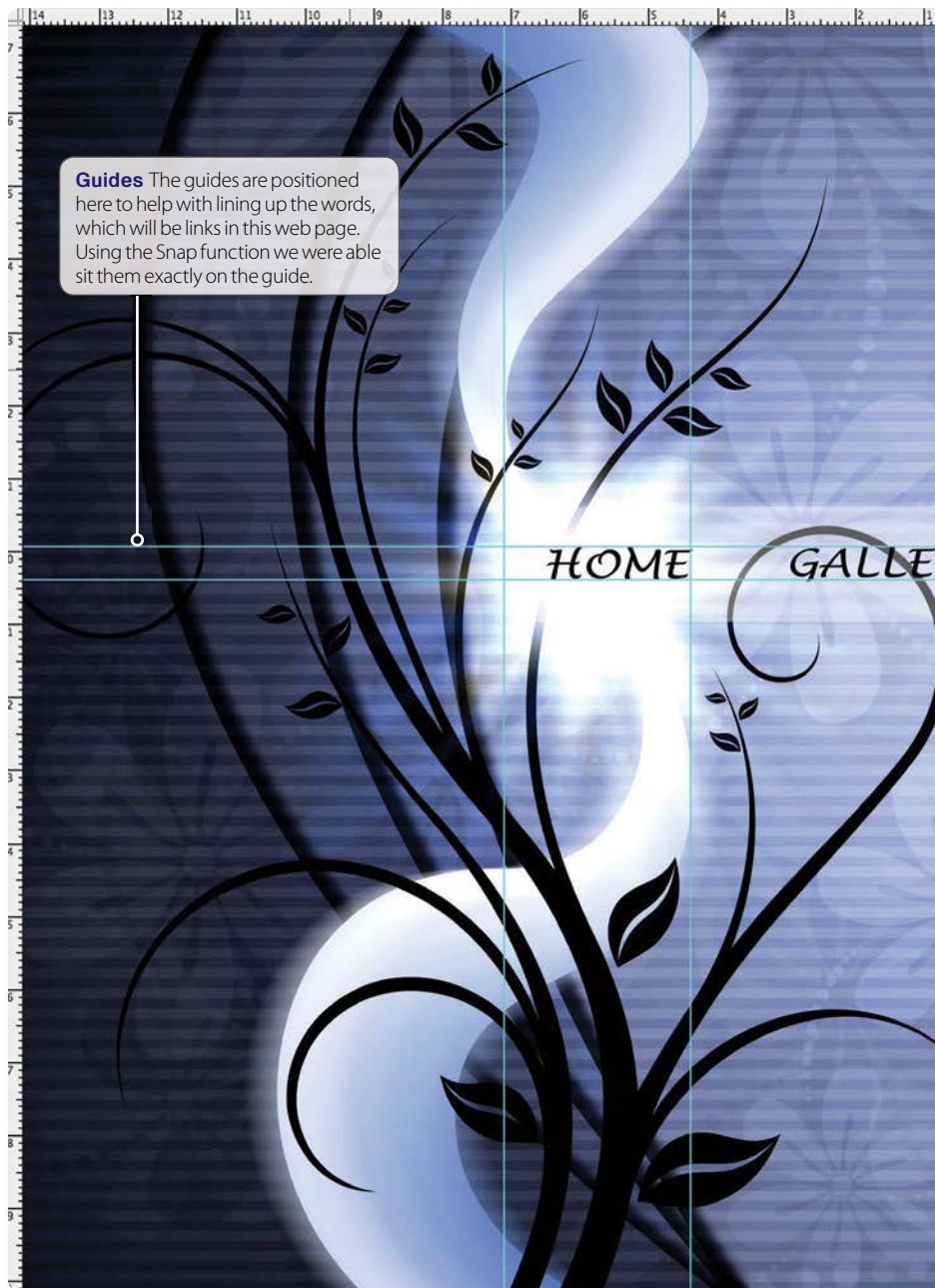
We explain the must-have tool combination for designing layouts with precision



Rulers and guides are two features that simply go hand-in-hand. For layout artists and web designers they're indispensable, and they make a particularly good pair because they help give you a better sense of space and compositional balance.

Guides align layers along a straight edge, whether working with text or objects. Using the Snap function means that much of the work is done for you, removing the guesswork when lining things up. Rulers can be used to mark out the thickness of a border or frame and for measuring spaces that can relate to the final printout.

Here we take you round some of the features of rulers and guides, where they're found and how to put them to good use in your Photoshop creations. If you're looking to create designs for the web, enjoy putting together templates for scrapbooks or are looking to make documents with Photoshop, the rulers and guides are necessities for a more efficient workflow and successful end product. We will also show you their shortcuts to speed things up even further, such as hiding them when they're not needed. Guides and rulers don't show up on printouts, so you don't need to worry about them marring your artwork.

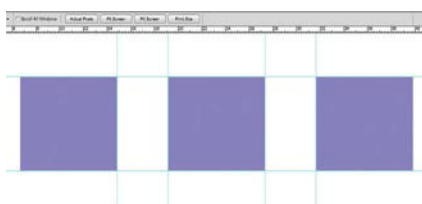


Work with guides

Place layers along perfect lines

Guides give perfect horizontal and vertical planes to work on. They go all the way across the canvas and there's no limit to the number that can be added.

Guides are shown as bright, cyan-coloured lines that can be moved and spaced out around an image. They are placed by going to View>New Guides and then choosing their orientation and position. Once a guide is on your image the layers, objects and tools can be aligned with them and you can use rulers to judge the exact distances between each one.

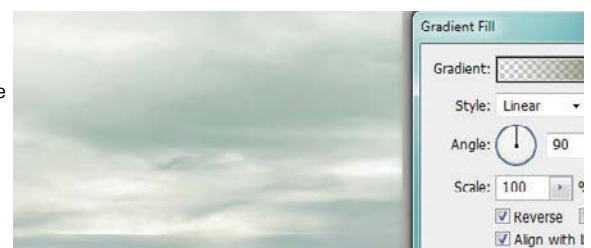


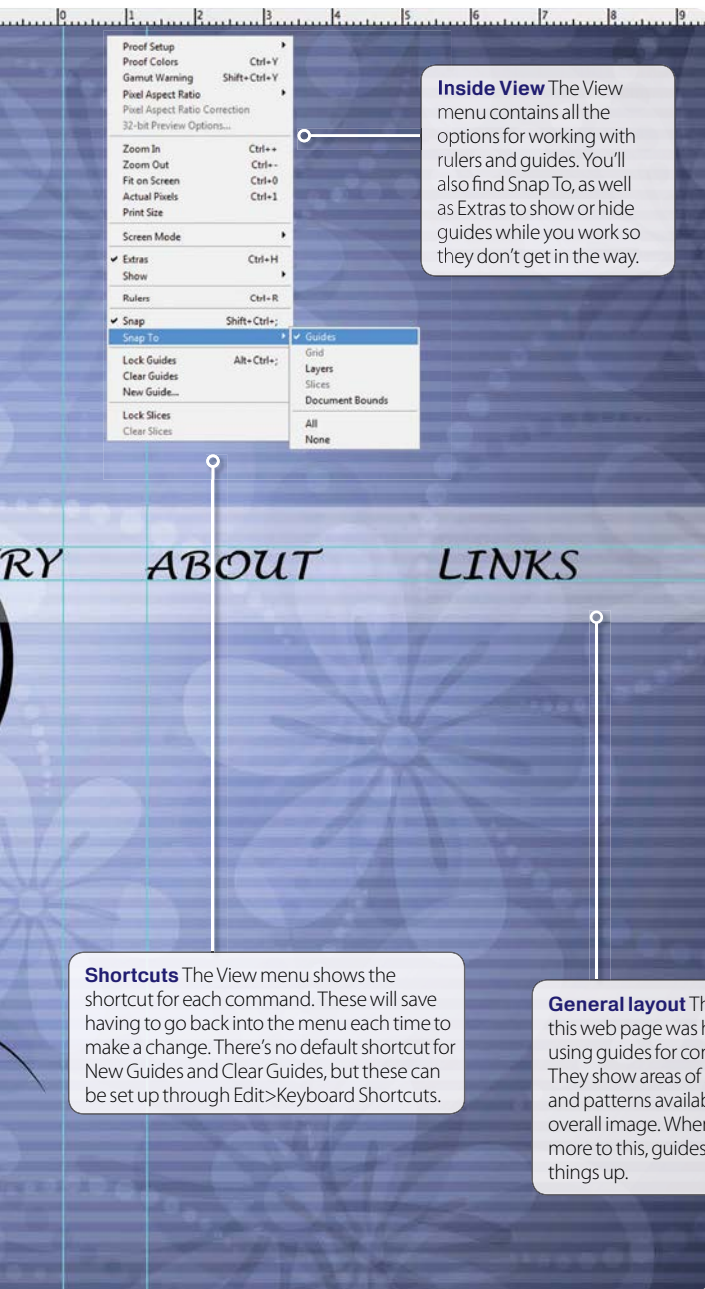
Use rulers

The why and how behind rulers

Performing just like a normal ruler, Photoshop's digital version lets you measure the distances between layers and objects. Rulers appear across the top and left side of the canvas, with a zero marker in the top-left corner. You can move this zero point to where you want to begin measuring.

Look closely on any ruler and you'll notice the current position of your tool shown with a faint marker. To call up the Rulers function, go to View>Rulers, or hit its shortcut Ctrl/Cmd+R.





Inside View The View menu contains all the options for working with rulers and guides. You'll also find Snap To, as well as Extras to show or hide guides while you work so they don't get in the way.

Tip



Horizontal to vertical

The direction of guides can be easily changed, from horizontal to vertical and vice versa, by holding Alt/Opt and clicking on one of your lines. This saves you going back into the View menu to add new guides when you already have them active. Also, double-clicking on a guide will open the Preferences menu, where changes can be made to colour and style of both guides and grids.

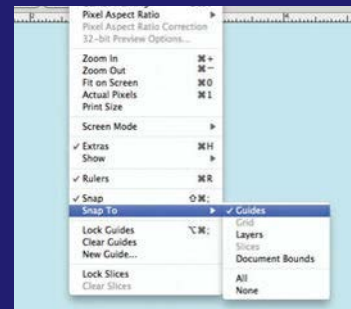
Shortcuts The View menu shows the shortcut for each command. These will save having to go back into the menu each time to make a change. There's no default shortcut for New Guides and Clear Guides, but these can be set up through Edit>Keyboard Shortcuts.

General layout The layout of this web page was helped by using guides for composition. They show areas of space, lines and patterns available in the overall image. When adding more to this, guides help to line things up.

Finding the middle



If you need to find the centre of your canvas, you can use Rulers, Guides and the Snap feature with a selection to do just that. After locating the middle, mark a reference point with the Brush tool.

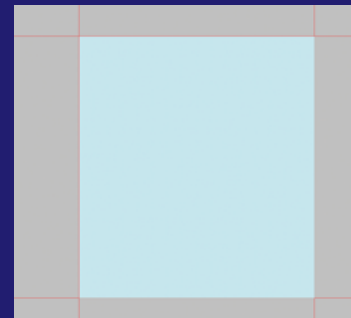


01 Activate Rulers

Go into the View menu and down to Rulers (or hit Ctrl/Cmd+R). Rulers should appear along the top and down the side of your canvas. Go back into View and locate the Snap To>Guides option.

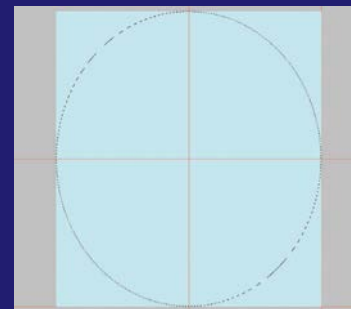
02 Place guides

Select the Move tool and drag two new Guides from the top Ruler, placing one over the top edge of the canvas and the other over the bottom edge. Repeat this for both the left and right sides of your canvas, using the vertical Ruler.



03 Mark centre

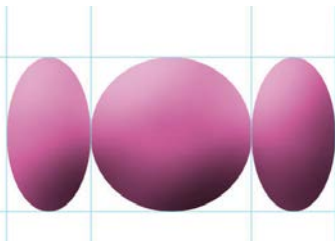
Use the Elliptical Marquee to draw a circular selection from the top left corner to the bottom right, snapping to the Guides. Drag two Guides until they snap to middle of the Marquee selection, revealing the centre.



Snapping guides

Save time with Snap

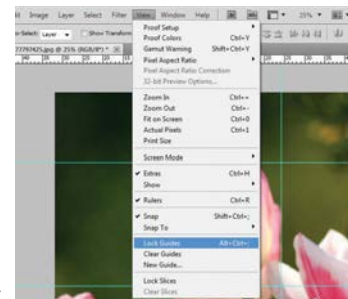
The Snap function makes your guides magnetic. This is activated under View>Snap and means you can place objects along a Guide. When switched on, Snap can work with the Marquee and Shape tools. By using horizontal and vertical guides, round selections can be positioned in the right place. Snap remains with the guides wherever they're moved to, so as long as it's active in the View menu, objects in close vicinity will link to them. Items to snap are found under View>Snap To.



Lock and remove guides

Don't get tied up

Guides can be moved around to any position using the Move tool (V). However, there's also an option to lock these lines in their current position. To do this, go to View>Lock Guides and from then on, when moving layers around your canvas, all guides will stay put. To remove them from your image go to Clear Guides in the View menu, or drag and drop them off the canvas.



Tip



Change your ruler units

You can change the units of measurement on the rulers by right-clicking on either the top or side bar. While the default is inches, other options include pixels, percent





Control HDR with layers

Get maximum impact from different exposures by using layers to merge photos



Producing an HDR image manually using the Layers palette in Photoshop is a great way of getting the maximum impact from a scene where the range of EV stops between the darkest and lightest points is very high. If you can only shoot one frame, a decision has to be made about which area of the scene you are most interested in exposing correctly. If you expose purely for the highlights (such as a setting sun), you run the risk of

having underexposed midtones and very underexposed shadows. On the other hand, if you expose for shadows you will probably find that the midtones are too light and the highlights have been almost completely blown out, which means that the camera could not adequately record them and even the most sophisticated software won't be able to retrieve them.

There is an alternative, however, and it is to shoot a separate frame for each area of the scene's tones (shadows, midtones

and highlights) and then digitally merge them into one single image. This can be done using automated software such as Photomatrix Pro or Photoshop's built-in Merge To HDR Pro, but at times the results of these processes can look unnatural and almost cartoon-like. To avoid this, you can manually merge the frames using Photoshop's Layers palette. In many ways the Layers palette is the heart of Photoshop, and you will learn a lot about how it works by following this tutorial.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Matt Bennett

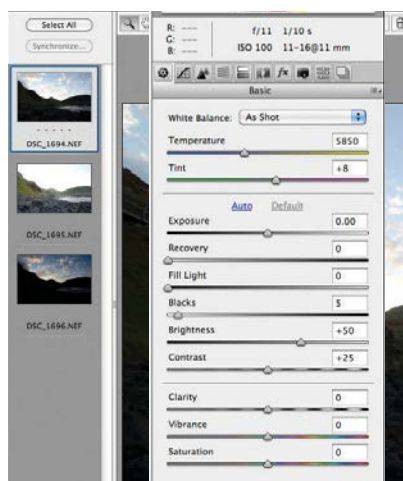
ON THE DISC

Original RAW files
PSD files

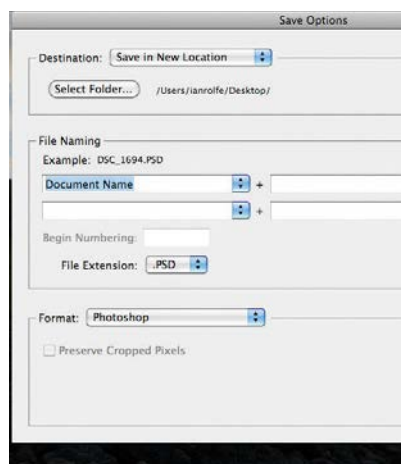


CREATE AN HDR IMAGE

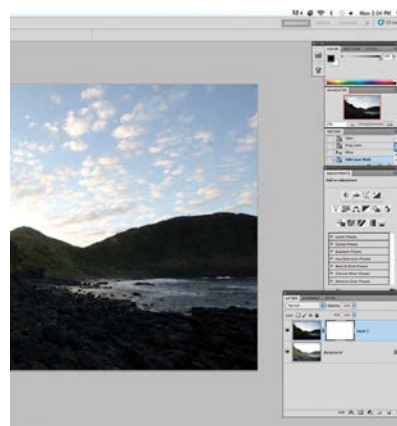
Stack photos in the Layers palette and then improve



01 Process your RAW files It's a good idea to shoot RAW files for HDR photography, as this format records the greatest amount of detail. You can tweak the exposure value slightly if you need to as well. Process your files together as a batch and make sure that all the settings are the same for the images that you plan to merge.



02 Open in Photoshop Save your RAW files as PSD or TIFF files and then open your lightest exposure in Photoshop. This is the image that you shot for the maximum amount of shadow detail. Then, open the image that you shot for the midtones and drag it onto the first image as a new layer, so that you now have two layers sitting in your Layers palette.



03 Merge two images With 'Layer 1' selected, click the Add Layer Mask button at the bottom of the Layers palette. Hit 'B' on your keyboard to activate the Brush Tool and make sure that the foreground colour on your swatches is black. This means that you can 'mask out' the foreground rocks in Layer 1 to reveal the brighter rocks in the Background Layer. Use a low brush opacity brush (20%) and do this gradually.

KEY SKILLS COVERED

What you'll learn

RAW CONVERSION
SOFTWARE
BLEND MODES
LAYER MASKS



PHOTOSHOP CS AND ABOVE | WORKS WITH



USE SOFTWARE TO CREATE HDR

Instead of producing an HDR image manually using layers, you can use software that aims to do the job for you with rather less time and effort. The results can vary, though, and care has to be taken with the settings you employ. Here's how it works in Photomatix Pro.



Getting started

The first thing to do is to click on 'Generate HDR Image'. Obviously you haven't selected any images yet – that comes next.



Choose your images Click the 'Browse' button in the dialogue window that emerges and navigate to the files you want the software to merge into an HDR image.



Options It's generally best to stick to the default options that you are presented with here, at least at first, though it's very easy to experiment with these options.



The initial result The results you get will always be pretty hideous at this stage, due to the fact that your screen can't cope with the information in the image. You'll sort this out next.

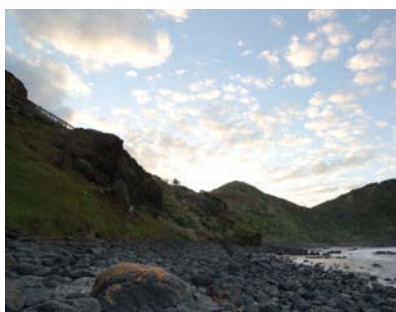


Tone mapping Press Tone Mapping and you'll get the chance to tweak the output until you get something you like, which of course completely depends on personal taste.

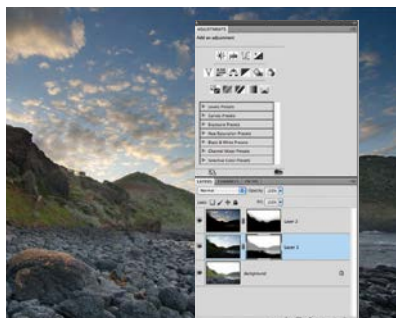


MASK FOR PERFECTION

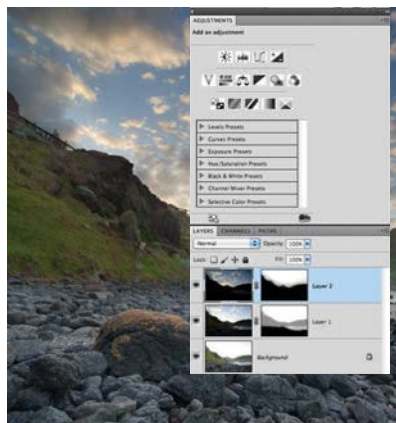
Control your tones



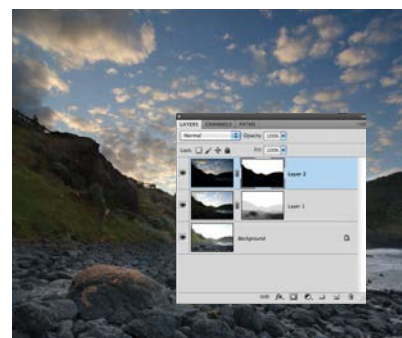
04 The third layer Now it's time to introduce the third exposure into the Layers palette. Drag the darkest exposure (for the highlights) onto the top of the layers and add a layer mask to this layer also – but this time hold down the Alt/Option key as you do so in order to fill this new layer mask with black.



06 Tweak your masks Now that the image is basically 'merged' and you have a clearer visual idea of how the completed photo will appear, it's a good idea to tweak your masks. Return to your first Layer Mask (for Layer 1) and see if further adjustments are necessary. Then do the same for the second Layer Mask (for Layer 2).



08 Final adjustments It's a good idea to leave any tweaking of the image until you are satisfied that the blending has been completed. Use adjustments layers to fine-tune each one as I progress. Adjustments layers give you the freedom to make changes.



05 Bring the sky to life Ensure that the foreground colour on your swatches is white so that when you use the Brush tool you can introduce the darker, more detailed sky from this last exposure but retain the detail in the foreground from the Layers below.



07 Seeing red When you work with layer masks, it's an idea to hit the 'backslash key' on your keyboard and see where you have and haven't masked. This is useful when you are busy tweaking and tidying up your masks. In Windows you can also hold the Shift and Alt (or 'Option' key in Mac OSX) keys together whilst clicking on your mask to achieve the same effect.



09 Enhance the sky One of the potential drawbacks of HDR imaging is that the resulting pictures can look a little 'flat'. This was noticeable in the sky so make a Curves adjustment layer and hovered the cursor over the border between this adjustment layer and the layer immediately below – (the 'sky layer'). This creates a clipping mask so that the curves adjustment only affects Layer 2 and leaves the background layer and Layer 1 untouched.



FINAL TWEAKS

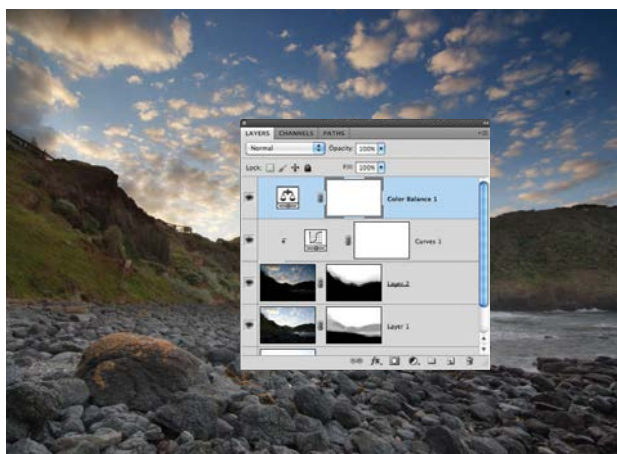
Make the image perfect

Tip

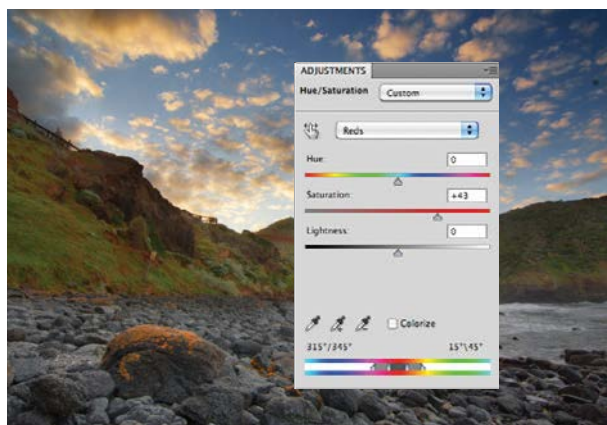


The power of layers

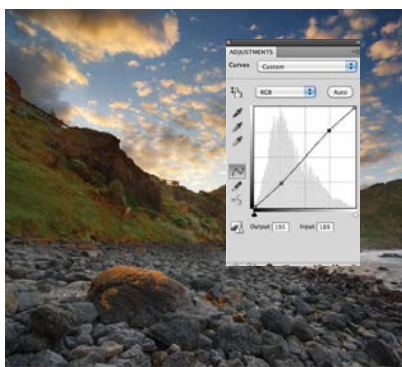
The great thing about doing a manual HDR merge of your layers (as opposed to using automated software), is that not only will the end result look much more naturalistic, but you will have also practised your skills with Photoshop's Layers palette. Layers are the heart of Photoshop and once you have got used to using them you will find that an almost endless stream of creative possibilities opens up to you.



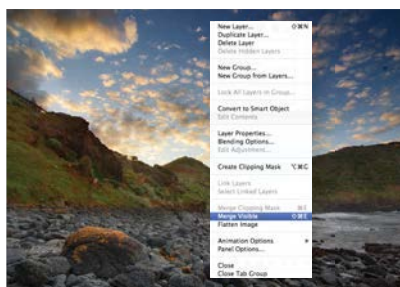
10 Adjust the colours The image looks a little too 'cool'. Fix this by creating a Color Balance adjustment layer (above the Curves adjustment layer) and pulling the midtone values towards Red (away from Cyan) and Yellow (away from Blue). This replicates adding a traditional 81-B or 81-C Warming Filter while shooting.



11 Boost saturation More saturation in the red and yellow tones in the image is needed. Make a Hue/Saturation adjustment layer. Go into the 'Red' and 'Yellow' drop-down menus and pull the Saturation slider to the right until you are satisfied with the effect. Change the blending mode of this adjustment layer to 'Saturation' to ensure that the luminosity of the image is not affected.



12 Global contrast The overall contrast of the image needs to be increased. Make another Curves adjustment layer and create a very slight s-curve. Change the blending mode of this adjustment layer to Luminosity. This will prevent any saturation increase or a colour shift.



13 Make a composite layer There are a few artifacts that need attention, which is easier to do on a composite containing all the previous adjustments. Click on Create a New Layer at the bottom of the Layers palette and select Merge Visible from the Layers drop-down menu while holding the Alt/Option key.



14 Healing Brush and Patch tool A combination of the Healing Brush (set to Replace mode) and the Patch tool were used to get rid of some of the 'ghostly' figures peering down from the boarded walkways, as well as an ugly spot of sensor dust and an even uglier sign.

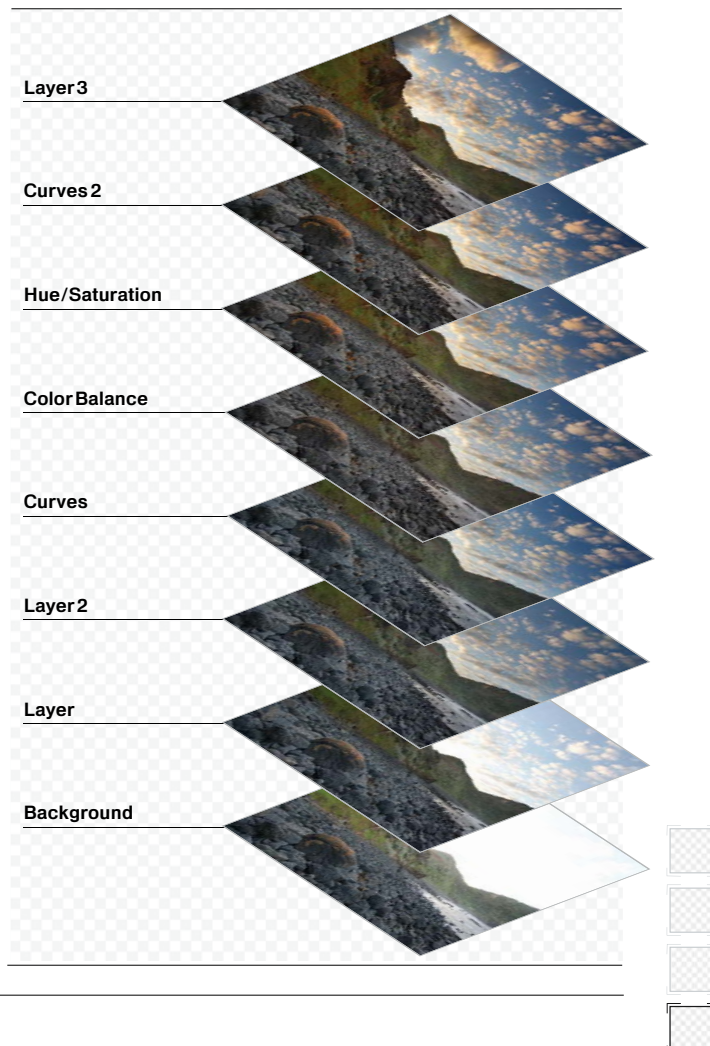


15 Fringing There is a bit of colour fringing along the skyline. To deal with this, duplicate the top layer and apply a Gaussian Blur of 16 pixels. Change the blend mode of this layer to Color and make a black layer mask (hold 'Alt/Option' while clicking the Add Layer Mask button). Use a white brush to paint along the edges where the colour fringing is most apparent. Problem solved!



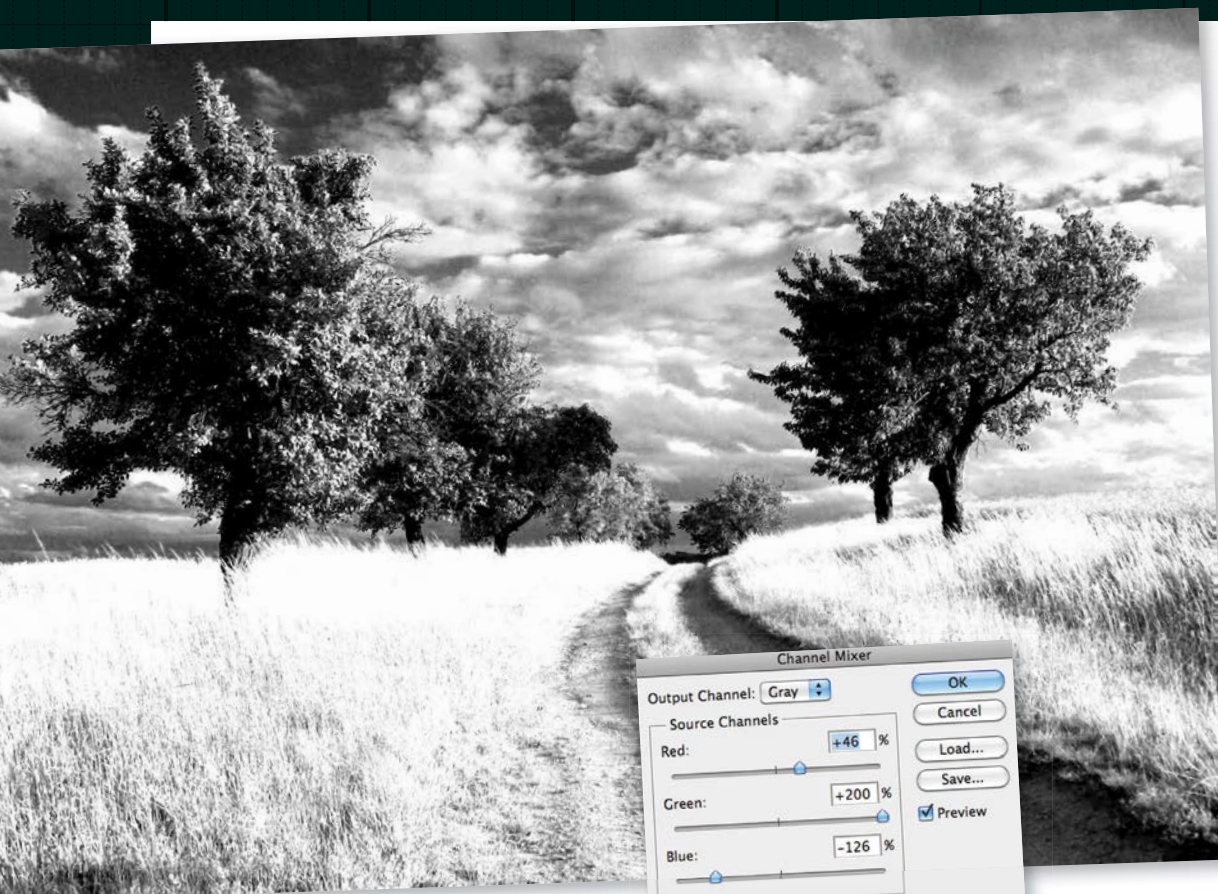
Layerstructure

Combine images for HDR magic



5 landscape photo edits

Check out these easy ideas for injecting some creativity into your scenic shots



Anyone can take photos of landscapes. They are the perfect subject matter for photographers in that they rarely move and they definitely don't talk back! Yet even though they are perfect in many regards, it is still possible to end up with disappointing results.

If you have a folder of lacklustre landscape shots, you are not alone. We also have some shots that need a little TLC, so we have put together a collection of our favourite edits for turning landscape photos into something spectacular.

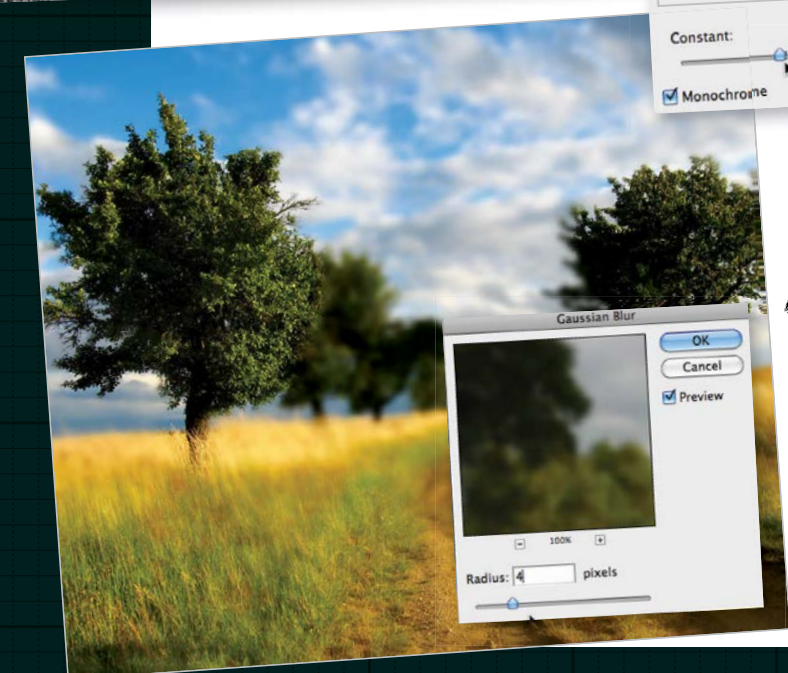
These techniques will work on any landscape image (or any type of image, come to think of it), you might just have to alter the settings. However, if you want to use the image we have here, download it from www.morguefile.com/archive/display/171027

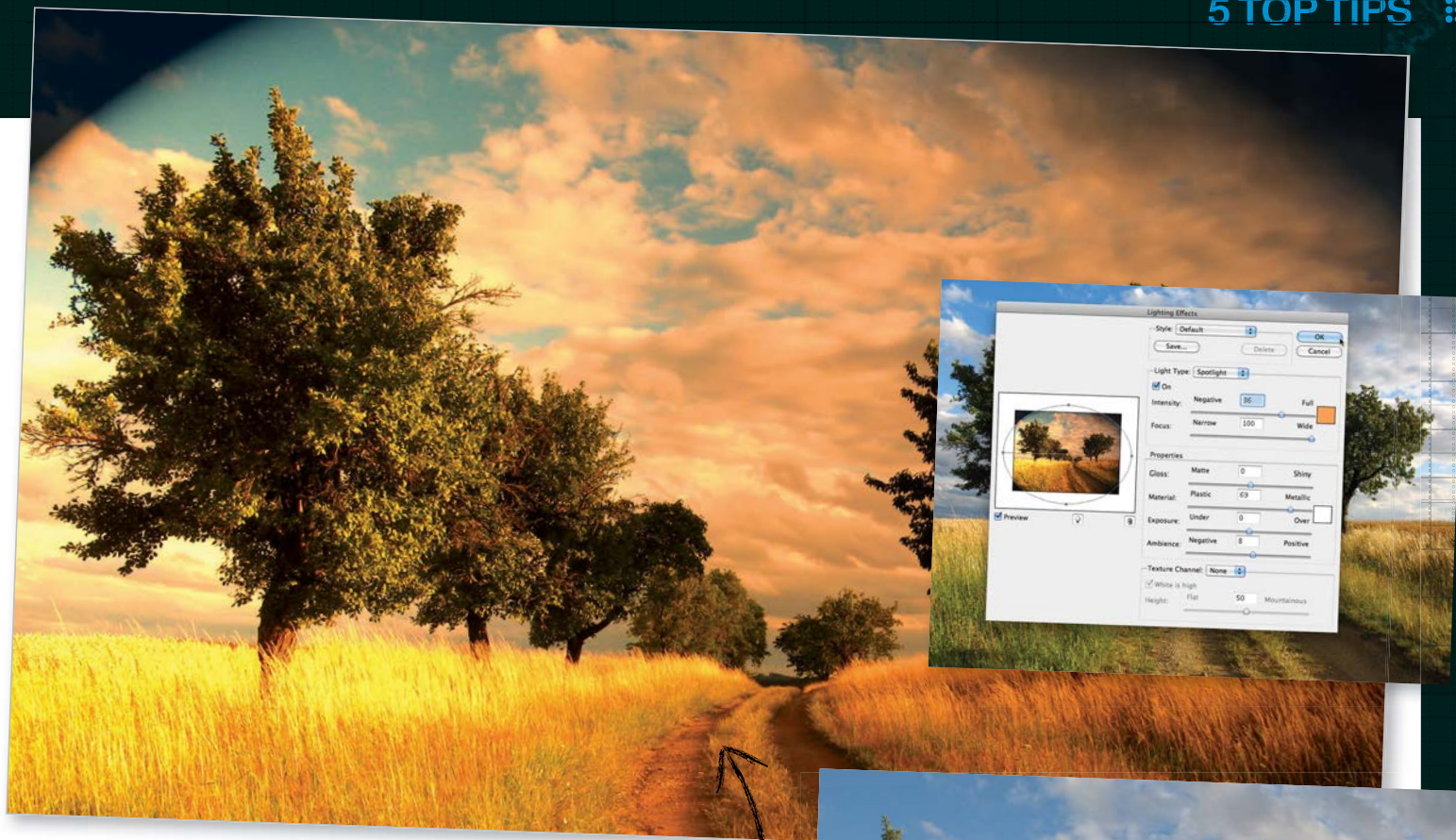
1 INFRARED EFFECT

Infrared photography picks out parts of the colour spectrum that the eye cannot see. Open your image and select a Channel Mixer adjustment layer. Tick Monochrome and set the Red slider to +46, Green to +200, Blue to -126 and Constant to -10. The aim is to make the whites searing and the darks as dark as possible. You should tweak the sliders to your taste.

2 PLAY WITH BLUR

Photographers will use lens focus as a way of forcing the viewer's eye to the areas they want in the image. This gives fantastic results but is no good if you are only armed with a compact camera and a fixed lens! Enter Photoshop and its Gaussian Blur filter. With this puppy on hand, you can select the areas you want to keep in focus and let the rest go to soft focus. Get your image open in Photoshop and then press Ctrl/Cmd+J to duplicate your photo layer. Go to the Filter menu, head to the Blur filters and pick Gaussian Blur. Set the Radius to 10px and scoot over to the Toolbar to select the Eraser tool. Pick a large(ish) soft-edged brush and then brush over the areas you want to bring back into focus. Using a soft brush will avoid any harsh edges between the blurred and focused part, making for a better effect. Reduce the Eraser's opacity to bring detail out in the foreground.





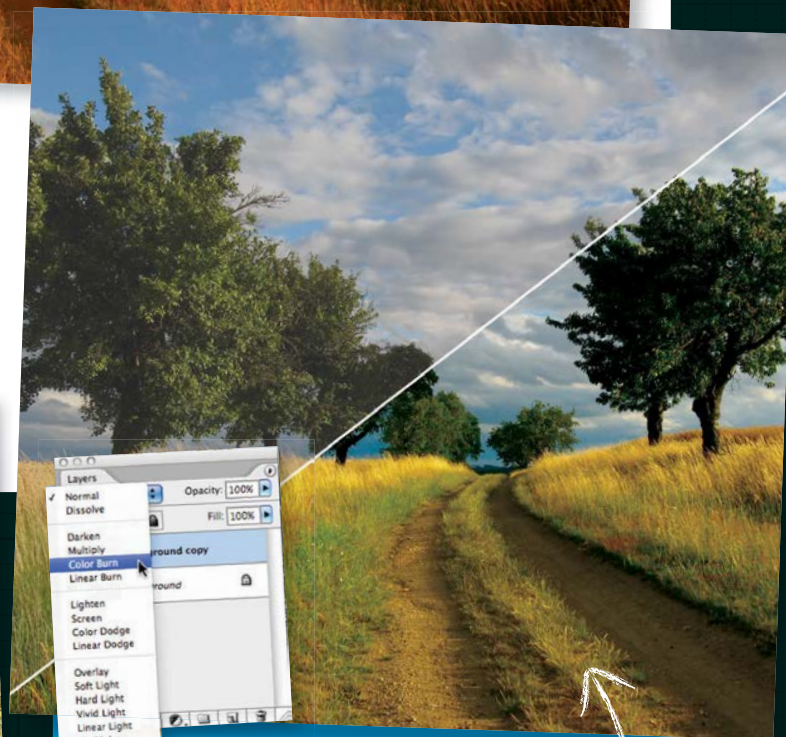
3 LIGHTING EFFECTS

If one thing is going to let your landscape photos down, it will be lighting. Natural light can be the most beautiful thing in the world but it can also cause images to look dull or washed out. There are various ways of dealing with this in Photoshop, but one of the most creative is the Lighting Effects filter. You can test a variety of light edits and go as subtle or wild as you like. Under Filter>Lighting Effects, keep Default for the Style and Spotlight for Light Type. Click the white square in Light Type and pick a peachy colour. Set Negative to 36 and Focus to 100. In the Preview window, twist the light and expand the area as shown and hit OK.



4 LINE DRAWING EFFECT

If you have read the magazine for a while, you will know that we love creating artwork from photos, thus negating the need for any natural skill with pencils or paint, and there is no reason why you can't do the same with landscape images. Here we are going to employ a filter and blend mode: Find Edges and Pin Light. Duplicate your photo and then go to Filter>Style>Find Edges, then press Ctrl/Cmd+Shift+U to desaturate the layer. If the lines are too much, use Curves or Levels to adjust. Duplicate again and make sure this is on the top of the layer stack. Working on the top layer, set the blending mode to Pin Light and adjust the opacity to suit.



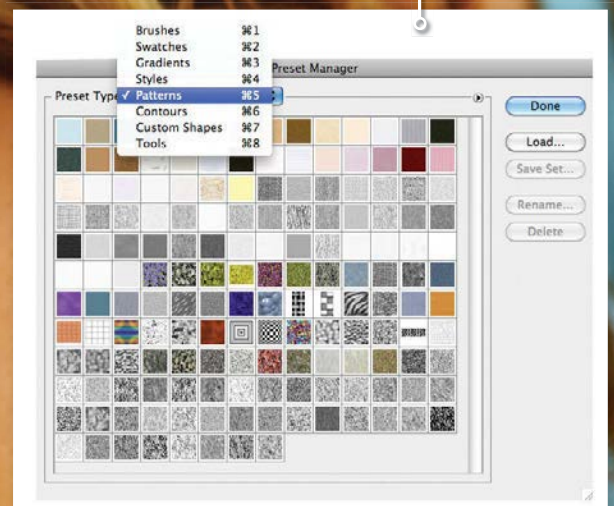
5 INCREASE CONTRAST

This is the easiest and, if we're honest, probably the most useful edit you can make to landscape photos. It helps for those times when the colours aren't quite popping as much as you would like, or for when you want to really push the contrast. The contrast in our main image is actually pretty good so we have reduced it slightly here for you to get the full effect of the edit. Duplicate your photo layer and then head to the blend mode menu. Select Color Burn (it's in with the Darken group) and, um, that's it! If the effect is too much use the Fill slider in the Layers palette to dial things down a bit.

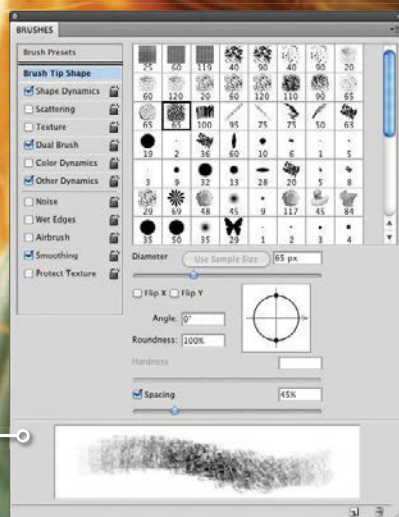
Styles palette The Styles palette is the home of all preset and custom layer styles and can be applied to an image with a single click.



Preset Manager All resources are found inside the Preset Manager, enabling you to arrange, rename and give preference to the ones you need to use the most.



Brushes palette The Brushes palette holds every feature you'll ever need, set up from the Preset Manager. This is where digital paint is made truly unique.





Managing resources

Everything you need for an efficient Photoshop workflow



Resources are an essential part of image manipulation, and without them we'd soon get stuck in a tight spot trying

to create new artwork. There are so many available on the web, and not to forget all the freebies on your disc, organising them all can quickly become a major workflow issue.

This is where the Preset Manager comes in, containing everything that Photoshop has to offer in the way of resources. The term covers

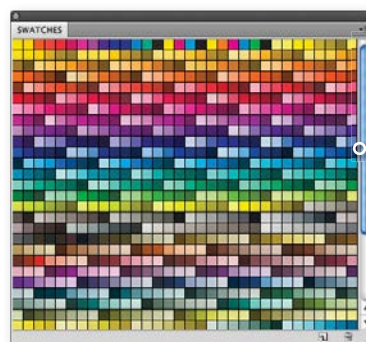
a broad spectrum of possible content, and relates in our case to brush tips, layer styles, custom shapes, patterns, contours and more, all of which can be applied with the right tool and from the right menu to your digital images; you just have to know where to look.

In the following steps of this tutorial we pick apart the Preset Manager and what it has to offer, as well as loading and saving your own presets. To make things a little easier, Photoshop organises each resource into what

are known as sets. Sets are, in essence, folders for all your resources and can be shared with other artists or stored away for future use. Have a look over the page, for example, at how a basic Inner Glow effect can be created and saved using the Preset Manager.

Once you begin making your own resources, the addiction will take over and the chances are that you won't be able to stop finding and producing more customised elements to use in your Photoshop projects.

Swatches palette Behold the full gamut of all the colours possible in Photoshop in the Swatches palette. This is the central hub for every colour available.



essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1 hour

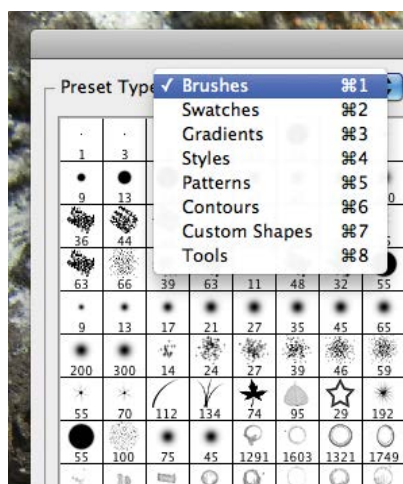
YOUR EXPERT

Simon Skellon

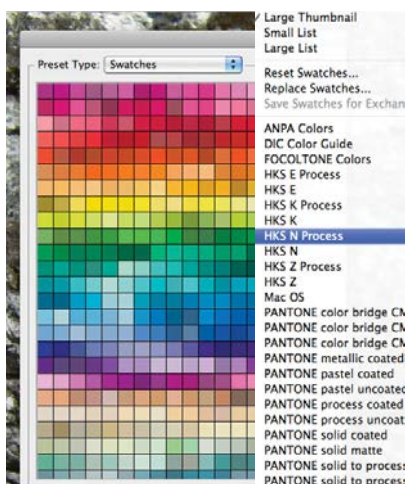


RESOURCES AND SETS

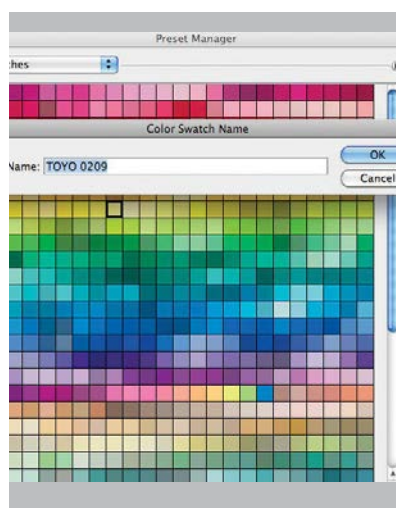
Find, rename and customise presets for your needs



01 Location, location The Preset Manager is found inside the Edit menu. You'll notice when you open it up that the first Preset Type displayed is Brushes. By opening the list of Preset Types you can scroll down to choose the resource to work with, such as Swatches, Gradient, Styles, Patterns, Contours, Custom Shapes and Tools.



02 Choose a set When a Preset Type has been chosen, all the resources it contains are displayed as thumbnails. To open sets for each particular one, click on the small arrow at the top right. Select one of the sets from the list and hit Append to add to the current resources displayed, or choose OK to replace them altogether.



03 Name them Each resource in a set has its own unique name. Hover your cursor to bring this up as well as an item description. Every resource, from brushes to gradients in the Preset Manager can be renamed by either selecting the Rename option or double-clicking its thumbnail.

KEY SKILLS COVERED

What you'll learn

PRESET MANAGER
CUSTOM SHAPES
LAYER STYLES

PHOTOSHOP 6 AND ABOVE | WORKS WITH



MAKE CUSTOM SHAPES

It's one thing to know how to use the Preset Manager, but it's another to know how to make your own resources to use as part of the process. Here's how you can make custom shapes from photo sources to save and use time and time again.



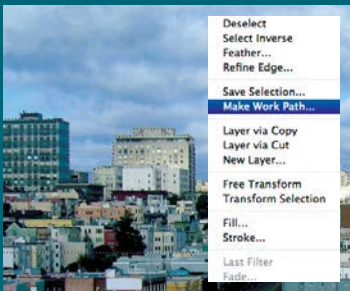
Choose the image

Pick an image that has a clearly defined subject or grab this city skyline for free from www.sxc.hu (image 1360199). Choose a selection method, the Quick Selection tool (W) is easiest here, but the Pen tool (P) also does a good job.



Make selection

Select the entire subject with the Quick Selection tool by dragging its brush over each building. It doesn't have to be perfect, as this will be turned into a silhouette in the end, hiding the details.



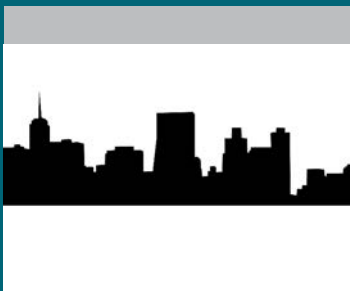
Create a path

When the selection is made around the subject, Ctrl/right-click inside the marquee area and choose Make Work Path from the list. If you've used the Pen tool this step can be skipped, as the line is already a path.



Define shape

The selection turns into a solid outline that's now a vector-based path (the desired format for custom shapes). Go into the Edit menu and down to Define Custom Shape. Give your new shape a name and hit OK.



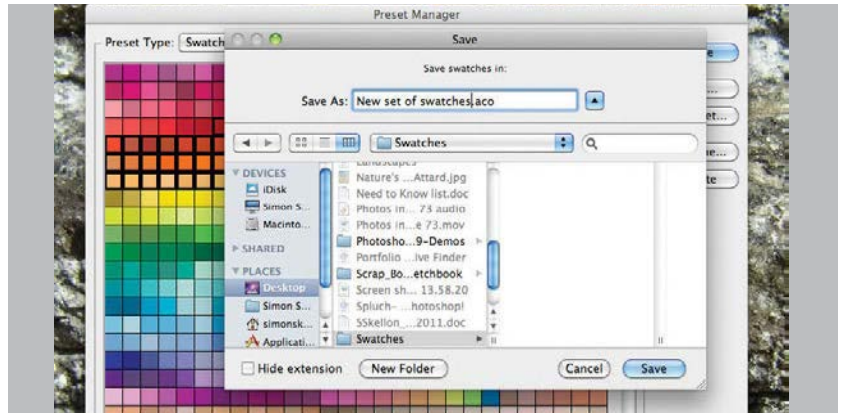
Apply the shape

The shape is now saved inside the Custom Shapes Preset Manager. Save multiple shapes to create a set, or use your silhouetted subject with the Shape tool (U) in a new project.

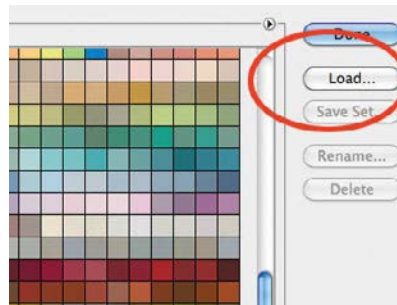


CREATE SETS

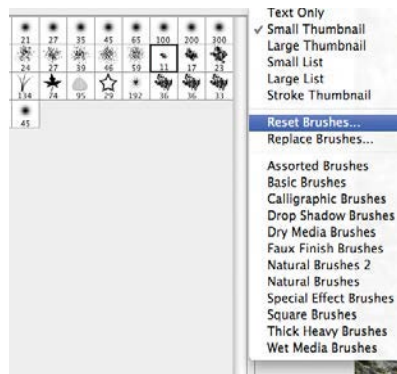
Arrange resources and save in groups



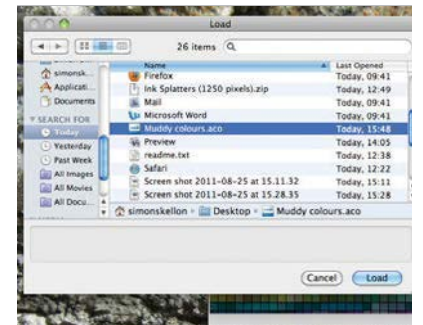
04 Create a set To make a new set from the existing resources in Photoshop, click once on a thumbnail, hold Shift and then click on another to highlight more than one. When all the thumbnails are chosen, hit Save Set and enter a name in the pop-up window.



05 Use sets After creating a new set and saving onto your computer, they can be loaded into Photoshop, or shared with other Photoshop users. To use sets again, load up the relevant palette (from the Window menu) such as Brushes or Swatches and open them from the options inside the palette.



07 Remove resources In the Preset Manager, resources can be deleted from sets to have only the ones you want to use. Select one resource from a set or a group using Shift-click and selecting the Delete option. The resources aren't deleted from your computer, only removed from the set. Go to Reset in the list of options in the menu to return back to default resources.



06 Load sets Brand new sets can be loaded into the Preset Manager from your computer to rename and organise. To do this, click on the Load option and find the file with the extension name that's relevant to that particular Preset Type, such as .abr for brushes, or .aco for colour swatches.



08 Sets and their folders You can help stay on top of sets by making folders on your computer for the content. This lets you find downloaded resources quickly in the Preset Manager and rename them too. To use these new resources or sets, open up their relevant palette.



DESIGN AND SAVE NEW STYLES

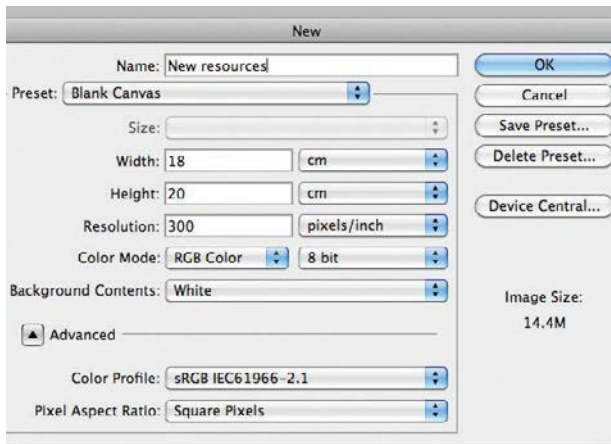
How to build your own inner glow preset

Tip

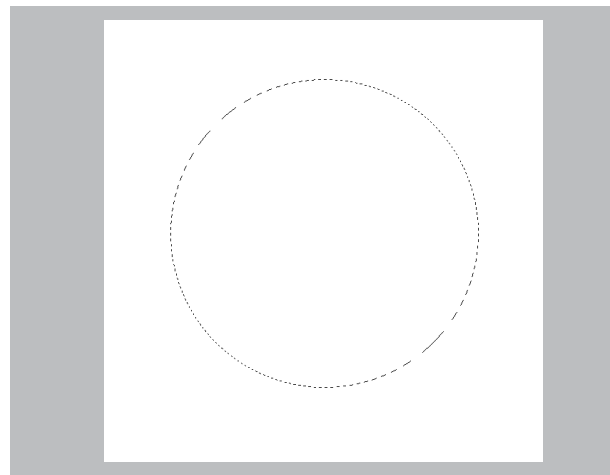


Preset Manager shortcut

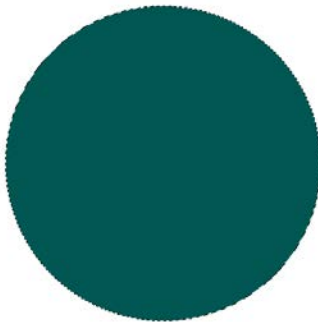
By default the Preset Manager doesn't have a shortcut for quickly opening, but this can be resolved by going to Edit>Keyboard Shortcuts, going down to Preset Manager and choosing a sequence of keys next to its name. This means you can open it up at speed instead of going to the Edit menu every time.



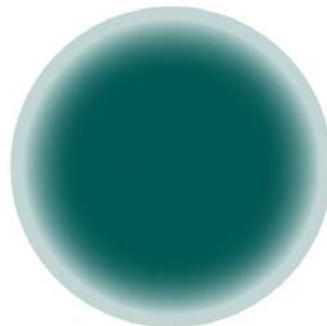
01 First of all New styles can be created to use on any object or layer, and then saved as sets in the Preset Manager. Here we've gone for creating custom inner glows. Open a blank canvas to start things off at 300 pixels/inch and A4 dimensions.



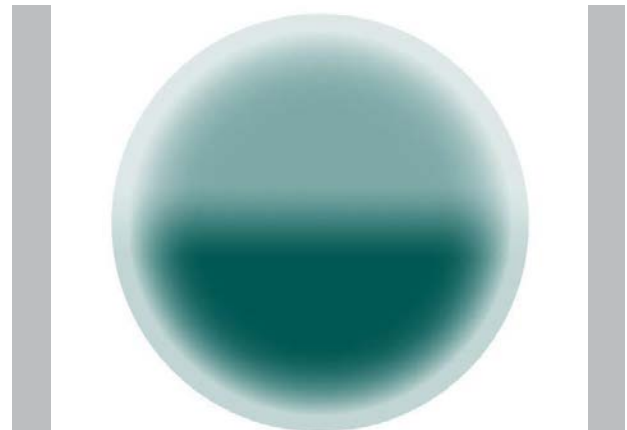
02 Round selection Pick out the Elliptical Marquee tool from the Toolbar and set your Foreground swatch to a colour of your choice. Holding Shift, draw a perfectly round selection onto your blank canvas. We'll use this as the basis for creating an inner glow.



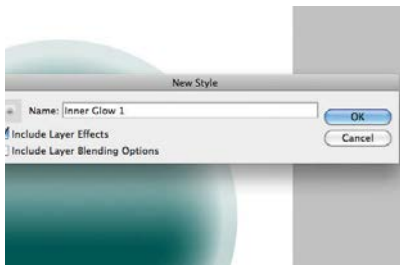
03 New layer for the fill Before filling this selection with colour, add a new layer by going to Layer>New. Ctrl/right-click inside the round selection area and click on Fill from the list. In the Fill menu, set Contents to Foreground Color and hit OK.



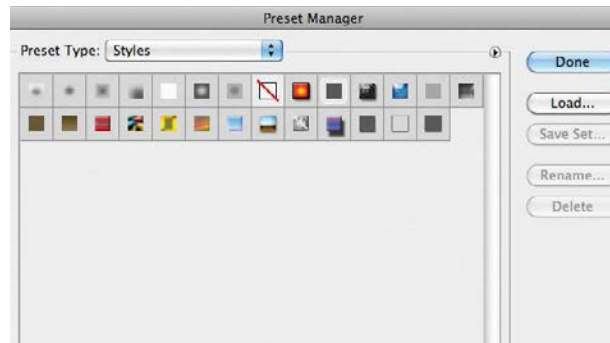
04 New style Double-click on this layer to open the Layer Style dialog. Add an Inner Glow, set the Blend Mode to Normal, Opacity to 75%, Color to white, Technique to Softer, Source to Edge, Choke to 16% and Size to 200px. This adds a soft but dramatic glow.



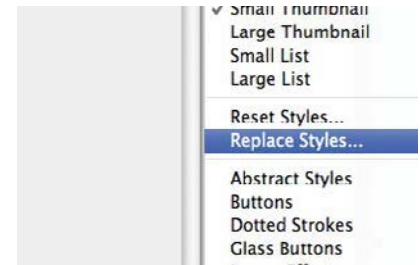
05 Add Gradient Overlay Click on the Gradient Overlay style in the menu and set the Blend Mode to Screen, Opacity to 50%, Style to Linear, Angle to 90 and Scale to 18%. This produces a half light and dark gradient over the layer. The first of many!



06 Save style Before closing the Layer Style menu, hit the New Style button once you're happy with how it looks. In the pop-up window, give your new glow a name (Inner Glow 1, for example), tick Include Layer Effects but don't tick Include Layer Blending Options. Hit OK to save it out.



07 Create variations At this point you're taken back into the Layer Style menu to be able to carry on creating inner glow variations, each time saving and naming them. Hit OK in the menu when you're finished and load up the Preset Manager from the Edit menu. Scroll down to Styles in the Type list to reveal all the inner glows just created.



08 Save and replace Inside the manager, highlight all the inner glow styles and hit Save Set. Choose the location on your computer and choose Save. To view just these inner glows in the menu, hit Replace Styles in the list of options. Now, whenever you open the Styles palette, these glow effects will be available to use as a set.





Liquid Emulsion effect

Emulate the look of this complex printing process and make your images look as though they have been painted onto any surface you can think of

essentials

SKILL LEVEL

 **Beginner**
Intermediate
Expert

TIME TAKEN

 10 minutes

YOUR EXPERT

 Jo Cole



If you are interested in presenting your Photoshop work, it's well worth investigating some traditional methods for inspiration. Traditional photographers have a wealth of different finishes and looks that can all

be re-created in Photoshop to give your images an edge.

We are looking at emulating the look of Liquid Emulsion. This is a very complex process (and when we say complex, we mean crazy complex) that allows images to be applied to any surface. In principle this sounds pretty straightforward, but to get the image onto any surface, there is a whole series of steps that transfers the image onto a surface using a light sensitive emulsion and different

exposure methods. The main point to note is that the emulsion is generally 'painted' onto the surface, so the final image has a hand-drawn feel.

This opens up a lot of possibilities (and fun) for the Photoshop user. For starters, you can create your own painted edges for your photo to sit into, either with real paints (a good excuse to dust off the scanner) or within Photoshop. It also lets you play with backgrounds. Textured paper works really well but why not try photos of other textures, such as wood, bricks, sand or even clouds. Create the document within Photoshop and then print out for a striking image.

WORKS WITH | ANY VERSION OF PHOTOSHOP



MAKE YOUR LIQUID EMULSION EDGES

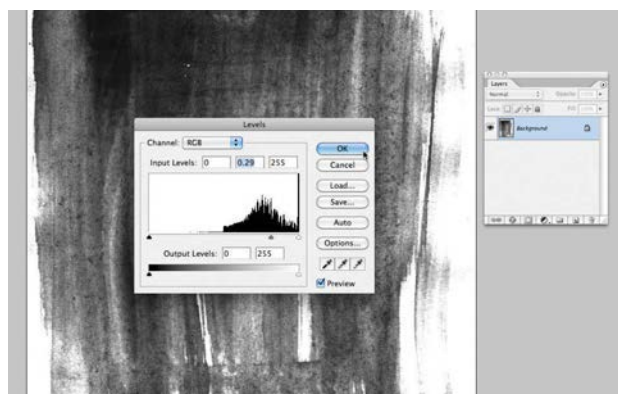
Get creative with your paint brushes!

Tip

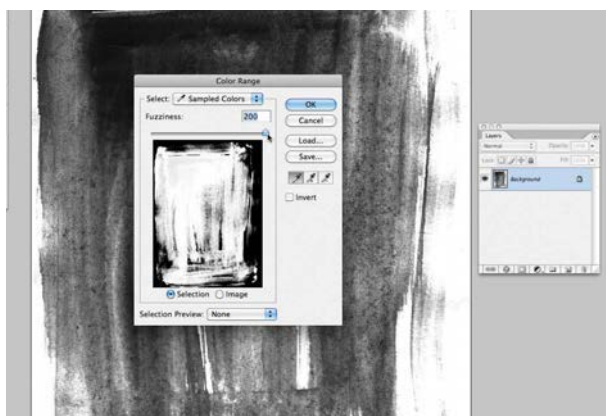


Keep an eye on your image size

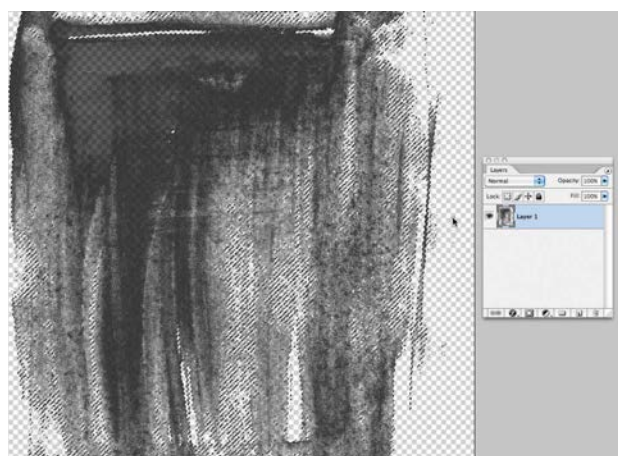
If you find that your image is ridiculously small or large when you paste it into the frame document, it's probably because the resolution is different. If your edge is 72ppi and your image is 300ppi, the image will be tiny. Before you do any copying or pasting, pay a visit to the Image>Image Size and have a look at the resolution. Ideally both should be 300ppi, especially if you are planning on printing out the final image.



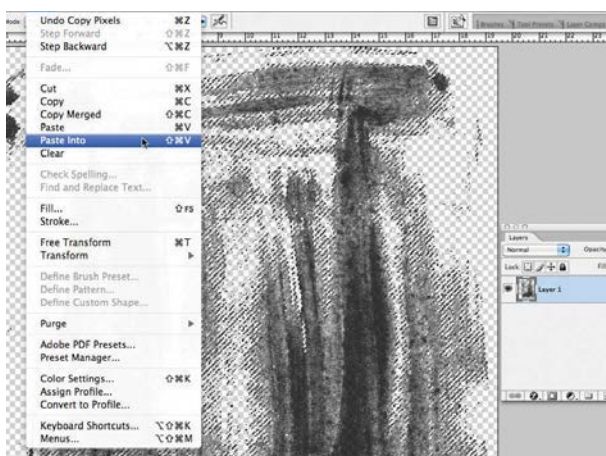
01 Make your mark If you have some paints, get them out and make some strokes on some paper. The aim is to get lots of brush marks at the edges so have fun! Once dry, scan your marks in at 300dpi and in Grayscale mode. Use Levels or Curves to make the contrast stronger. If you want something ready-made, head to download a pack of textures.



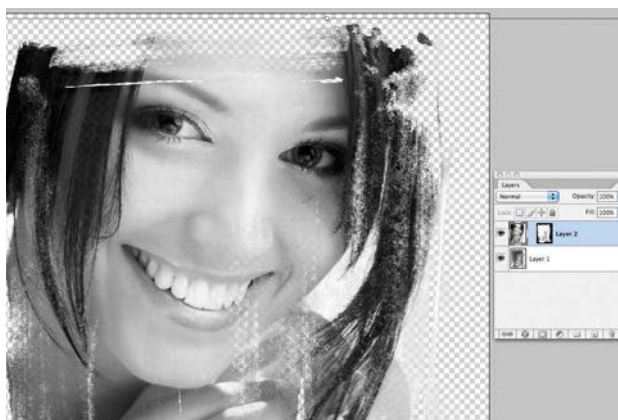
02 Select the edge Go to the Select menu and pick the Color Range command. Click on the black area and adjust the Fuzziness slider until it is all selected. You can also use Magic Wand or Magic Selection to pick the black.



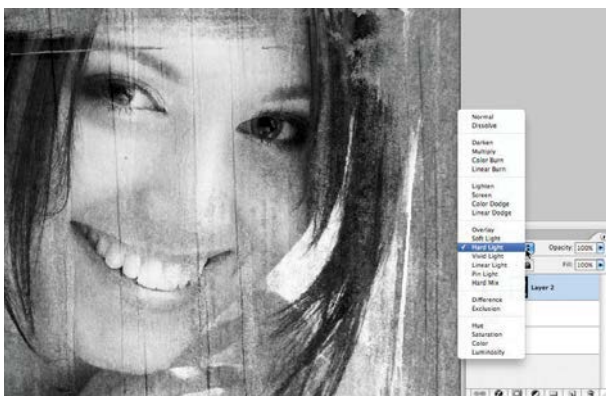
03 Copy and paste Go to Edit>Copy and Edit>Paste to put the edge on a transparent background. Delete the original Background layer. Ctrl/Cmd-click the small layer icon in the Layers palette to reselect.



04 Get your image Open the image you want to print. This technique works best on duotone or black and white images, but you can use whatever you like. Go to Select>All and then Edit>Copy. Click back on your edge document and go to Edit>Paste Into.



05 Get in position Use the Move tool to drag your image to where you want it to sit in the frame. If your image is bigger than the frame, go to Edit>Free Transform and use the edge points to drag inwards. Hold Shift as you do this to keep the proportions.



06 Adding texture If you want to bring some texture into the proceedings, copy and paste a texture file and place it below the image layer. We desaturated our file to keep with the B&W feel. Click on the image layer and use a blend mode to make it sit together, in this case we went for Hard Light.

KEY SKILLS COVERED

What you'll learn

ALTER MODE TO GRAYSCALE
SELECT WITH COLOR RANGE
PASTE INTO COMMAND
BLEND MODES



essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

Simon Skellon

ON THE DISC

red sofas.jpg
(courtesy of
subirpalwww.
sxc.hu/profile/
subirpal)

KEY SKILLS COVERED

What you'll learn

COLOR
REPLACEMENT
TOOL

Swap colour

Try out a colour from another image to see what looks best for your subject



The Color Replacement tool offers a few different ways to change the colour of an object using another as a reference.

Here we wanted to see how these chairs would look with a green colour taken from a jade stone. Similar to the method used by the Brush tool, a replacement colour can be painted onto an object without the need for a selection or marquee. Here's how it's done in a few quick steps.

Quick tip: When using the Color Replacement tool around the edges of an object, zoom in close and use a small brush diameter. This will make sure each pixel is accounted for and that the new colour is added correctly



Before



After

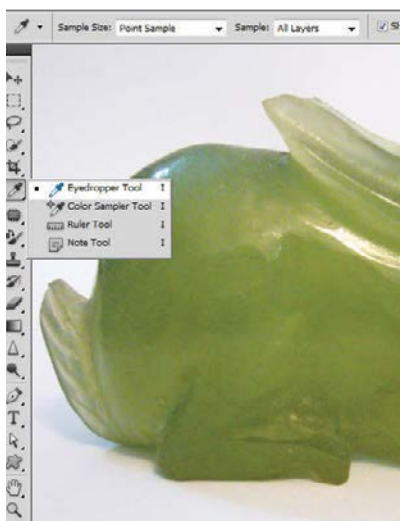


Colour



VARY THE HUES

Tweak dull tones or inject a completely new one



01 Find a source image Open the office image from your disc and find another picture containing the colour you want to use. The image can be of anything you want. Select the Eyedropper tool (I) and click once on a colour to set it as the Foreground swatch.



02 Set up the tool Open the image you want to work on. Select the Color Replacement tool (B) and, in the Options bar, set Mode to Color, Sampling to Continuous, Limits to Contiguous and Tolerance to 30%. Increase the brush's size until it's clearly visible.



03 Apply the colour Using the crosshairs supplied in the centre of the brush, paint over the object without straying beyond its edges. Notice how only the colour that's clicked on changes to the new, replacing one. Increase the Tolerance value to cover larger areas.

WORKS WITH | PHOTOSHOP 6 AND ABOVE

Not just for dummies



for BeginnersTM

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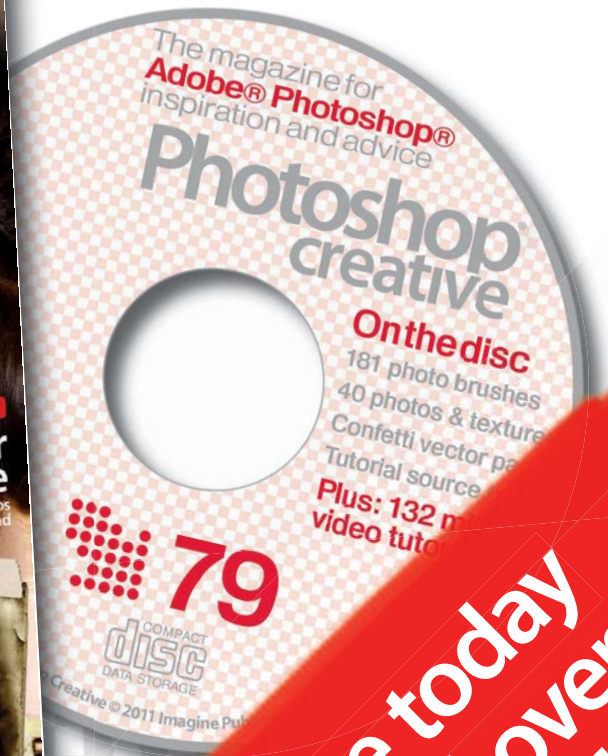


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Useful tips & techniques to increase your Elements knowledge

Advice

What you'll find in this section



Q+A
Solve your image-editing woes with our question and answer section



RESOURCES
We guide you to the best websites for tutorials and instructions for using the Photoshop software

Send your questions to...

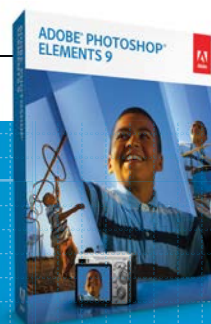


Post your questions to Photoshop Creative Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively, you can email us at PCR@imagine-publishing.co.uk.

Q+A

Photoshop Elements



Enhance or change eye colour



I would like to try to make the eyes in my portrait shots stand out more and experiment with changing the colour too. Can you give me some pointers to help me achieve this?

George Merchant



Photoshop Elements' Hue/Saturation adjustment layer comes into its own when trying to add some impact to a person's eyes.

This technique can be used to change any element within an image, though, not just to alter eye colour. First, zoom into the eye area of the face and use the Lasso tool to select the person's left eye. With Shift held down, select the right eye in the same way. Alternatively, you can use the Elliptical Marquee tool to select the area of the eye.

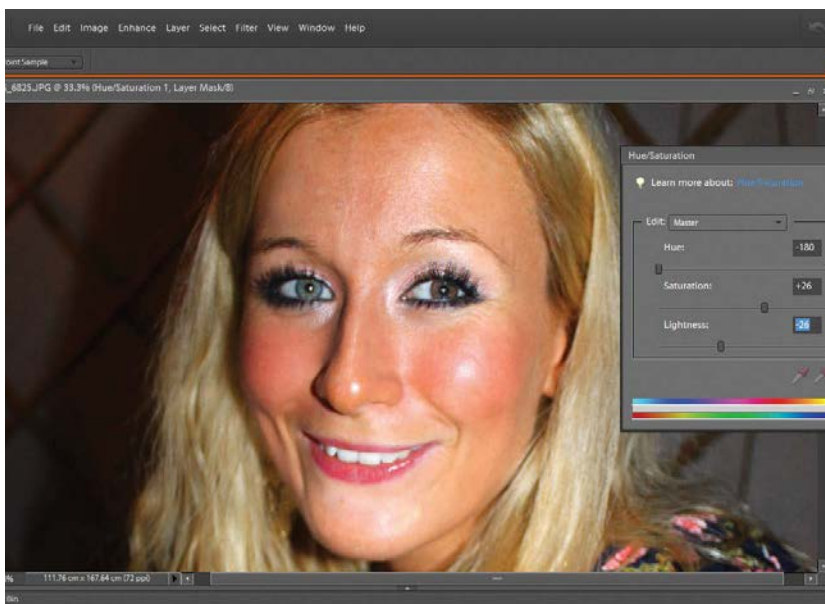
Now create a new Hue/Saturation adjustment above the image layer by choosing Layer>New Adjustment Layer>Hue/Saturation. Check Colorize in the

Tip



Space saving hint

If you frequently work on projects that are made up of multiple layers, it can take up a lot of space on your computer's hard drive. If you are keen to save disc space, make sure you choose Layers>Flatten Image once you have finished working on the document. This will reduce the final image down to a single layer by combining all visible layers into a background. However, make sure you have made all adjustments to the image because once you have flattened and saved it the layers cannot be restored. Alternatively, you can just select the specific layers that you want to merge and then go to the menu Layers>Merge Layers.



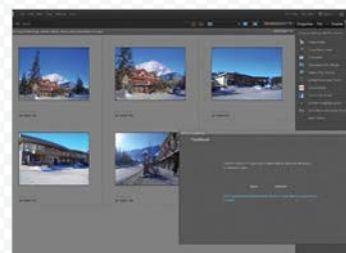
Selection tools and Hue/Adjustment layers work wonders when it comes to changing colours



Share your images online

Upload photos to the web from within Elements

Keeping photos to yourself is no fun; it's all about sharing images with others and uploading albums to the internet for friends and family to enjoy. Photoshop Elements makes this a straightforward process within the Organizer area of the program. By clicking on the Share tab you are presented with various options such as sharing your photos as an email attachment. You can also click Share to Flickr or Share to Facebook to upload them directly. However, first off you will need to choose File>Get Photos and Videos>From Files and Folders to get your shots into the Organizer.



Elements enables you to share photos by email or upload straight to the web



RESOURCES: OBSIDIAN DAWN

Obsidian Dawn is not only a fantastic resource for brushes but it contains some great patterns, shapes, vectors and tutorials too. The brushes can be used in Photoshop and in Photoshop Elements (version 2 and above).
www.obsidiandawn.com



Hue/Saturation dialog and experiment with the sliders for Hue, Saturation and Lightness until the eyes are the shade you desire. Eyes can be made to look even more striking by selecting different blend modes and opacity settings for the layer.

If you want to add extra definition to the outline of the eye (this works best on images of women), choose the Darken tool from the Tools palette, set the Opacity to around 50% and move the cursor along the lash line of the eye. This will darken the lashes and make them appear as if they have dramatic makeup on.

Steps to straightening success

Q I didn't use a tripod and some of the photographs I took of a seascape while on a recent trip are crooked. Could you suggest an effective way to straighten them out?
 Naomi Parrish

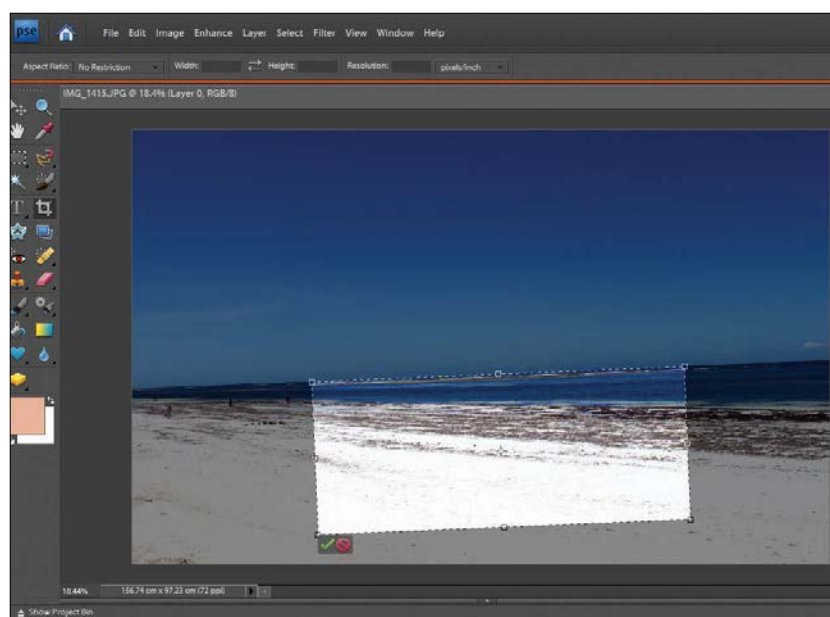
A Photoshop Elements comes equipped with the tools needed to solve the problem of photographs that have been taken with the camera at a slant. First choose the Crop tool and ensure the Width, Height and Resolution fields are all left blank in the top Options bar. Click within the document and then drag out a small

rectangle in the centre of the image. Click the cursor inside the marquee you have created and drag it so that its horizontal edge touches the top of where the line of the horizon is in your image.

Move the cursor over the corner of the marquee and it will change to a double-ended arrow. Click over the arrow that appears and rotate the marquee until the edge lines up with the image's horizon. You can now click and drag the sides of the marquee to the edge of the photograph. Finally either hit Enter or click the check mark in the Options bar to crop the image so the remaining part is straight.

Although Photoshop Elements does include an option to Straighten an image by selecting from the Image>Rotate menu, this was intended to be used when a photograph was placed incorrectly on the glass of a scanner and generally works using the edge of the photograph rather than a horizon. Therefore, the above method is much more effective because it uses the horizon of a landscape to achieve a completely level picture.

“Photoshop Elements comes with tools to straighten an image”



Getting crafty with the Crop tool enables you to realign a slanted landscape image using the horizon



EDGE EFFECTS

Add creative borders



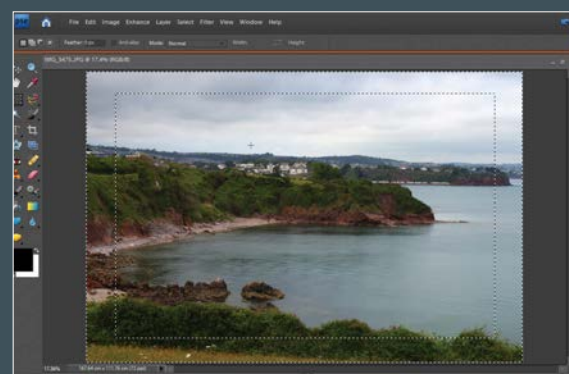
Joy Digby

Q I would like to create a border with a burnt effect on one of my holiday snaps. What is the quickest way to do this in Elements?

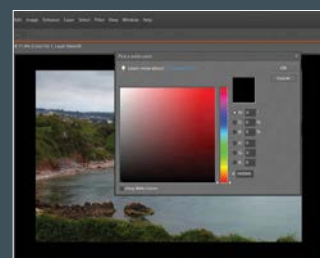


Joy Digby

A One way to make a border that appears to have been burnt away is to utilise adjustment layers and layer masks. Through this process we will first be filling a layer with black to completely conceal the image underneath and then reveal just the part we want to be visible, finally adding a blurring effect to the border to make it look like it has been burnt away.



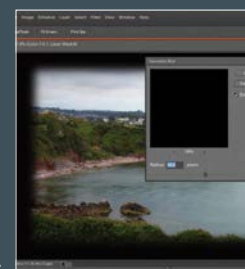
01 Paint it black Open the image and press D to make sure the Foreground colour is set to black and the Background colour is white. Use a Rectangular Marquee to mark the area you want to be visible then inverse it.



02 Reveal the image again

In the Layers palette, click on the half white and half grey circle and create a Solid Color adjustment layer. Click OK in the dialog box that appears and a black-filled border layer will be created.

03 Border blurring With the black layer still selected, choose Filter>Blur>Gaussian Blur. Drag the Radius slider until the border is blurred to your satisfaction then click OK. You can now choose Image>Transform>Free Transform and drag the handles at the edge of the border to adjust them if needed.





Q+A Photoshop



GIANT TOYS

Layer mask a scary scene



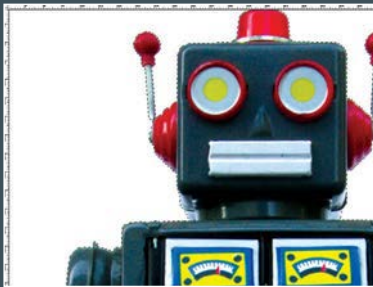
How can I create a giant robot towering over a city? I have a 3D render that I'd like to use but I'm not sure how to put it behind the buildings.

Kyle Pope

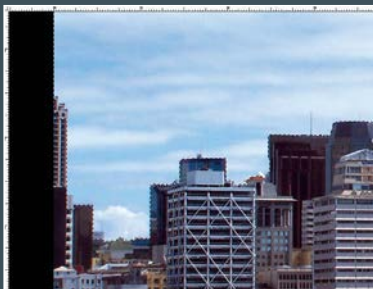


In a situation like this the best thing we can do is use layer masks. These are great at hiding details and on this occasion it will make our robot appear as if he is standing behind some buildings. As the render wasn't supplied with the question we will use a stock photo of a robot and a city found on the morgueFile website.

01 Cut out The first thing we need to do is to remove the robot from his background using the Magic Wand tool. Tick the Contiguous option, click on a white area then invert the selection by going to Select>Inverse.



02 Quick selection Open the city image you wish to use. In this case we want to select the sky, so choose the Quick Selection tool from the Toolbar, set it to Add to Selection and pick out the sky areas only.



03 Copy and paste Copy the Robot (Edit>Copy) and paste it on top of the city picture (Edit>Paste). Add a Reveal Selection layer mask to the robot's layer and your toy should now appear behind the buildings.



Removal services



On a recent trip I took some photos of my children on the beach. I'd like to remove the people from the background, but how can I do this?

Tom Farrell



You're in luck, as one of the things that Photoshop does best is to remove objects from photos, be it an ugly bit of graffiti on a wall or a person walking past you in a family photo. There are a number of wonderful tools that can be utilised to achieve this, but we shall start by looking at the Clone Stamp, Healing Brush and Patch tools. The Clone Stamp tool works by sampling a separate area of a picture and effectively copying it to a new place. This works well as long as you keep resampling different areas and stay away from the outskirts of the picture so you don't get hard edges. The Healing Brush works similarly to the Clone Stamp; you select an area to sample and then paint over what you wish to remove. Photoshop then tries to intelligently heal the picture using the sample. The Spot Healing tool does not require you to select a source to sample from and can also be set to use Content Aware (CS5), which will try

and remove unwanted areas. Finally we can use the Patch tool and Content Aware Fill. The Patch tool works by copying a selected area over the part of the image you wish to remove, trying to blend the edges so it looks seamless. The Content Aware Fill works in a similar way to Spot Healing, so make a selection using the Fill tool (Edit>Fill) and select Content Aware.



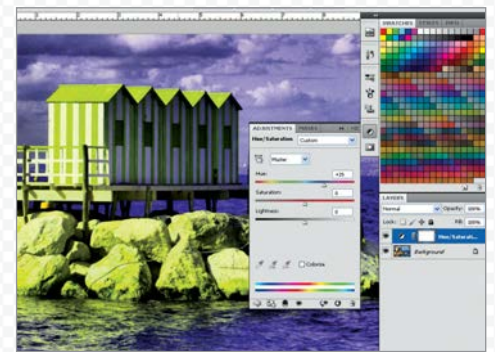
Removing objects is one of the specialties of the Photoshop software



Adjustments: Hue/Saturation

Easily change colours

The Hue/Saturation adjustment enables you to change the hue, saturation and lightness of an image. The adjustment works in two different modes; with Colorize on or with Colorize off. If you tick this box the entire picture will be washed with one colour with only the shading retained, while unticking it enables you to adjust the Hue, Saturation and Lightness values of individual tones. This adjustment can change the mood and feel of a picture or improve the colours and brightness, working in both RGB and CMYK modes.

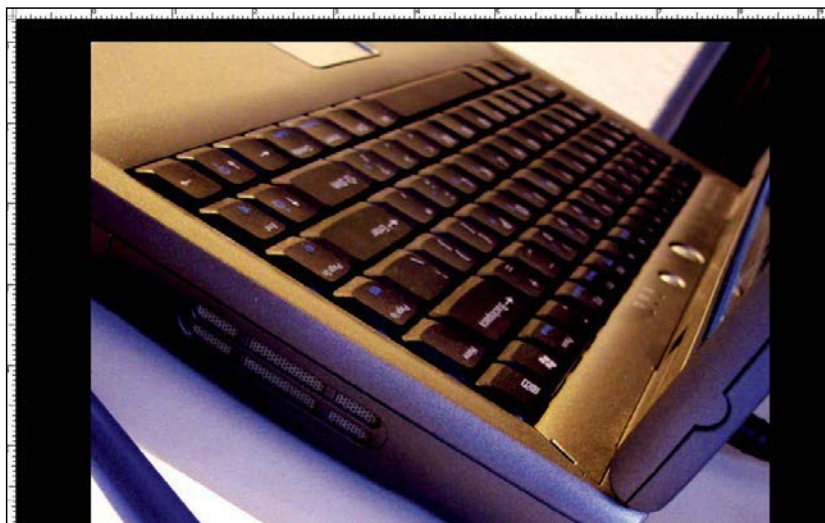


Using the Hue/Saturation adjustment we can change the colours in a picture with ease



RESOURCES: STOCK

The stock site [morgueFile](http://morguefile.com) is one of the best available on the internet for free imagery. The site contains pictures added by contributors for use on personal and commercial projects (see individual licenses).
www.morguefile.com



Installing Photoshop can be a problem on different operating systems

CS5 installation problems

Q Can you help me? I want to run Photoshop CS5 on my laptop, but it refuses to install. I'm using the Vista Home Basic edition.

Lucas Scott

A There are certain limitations built into different operating systems that control what programs can work on it. Microsoft Vista Home Basic will not run Photoshop CS5, but earlier versions such as Photoshop 7 will work fine. This is also true for other operating systems such as Windows 7 Home Basic and Ubuntu Linux. The best workaround for this problem is either to upgrade your OS or downgrade

your version of Photoshop. If you have already purchased Photoshop CS5 it would be advisable to upgrade your version of Windows to Vista Home Premium or Windows 7 Home Premium.

Selective black and white

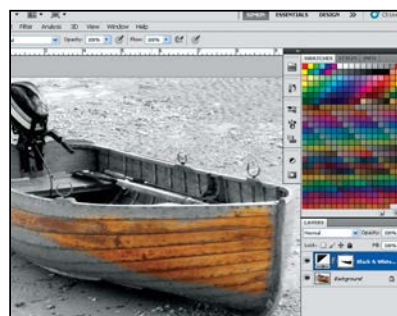
Q How can I create a black and white photo where parts of it are still colour? I've seen this done using an iPhone app.

Oliver Townsend

A We can achieve this in a couple of different ways either by using a Black and White adjustment layer or by duplicating the image, desaturating

“The black brush will mask away some of the adjustment layer revealing the colour photo below it”

it and using layer masks to restore colour to certain areas. The easiest way is using a Black and White adjustment layer. First we need to make the picture monochrome by going to Image>Adjustments>Black & White>. The adjustment layer has a mask attached to it, so we simply paint over this using a brush with the Hardness set to 0% and the Foreground set to black (#000000). The black brush will mask away some of the adjustment layer revealing the colour photo below it. By using a white (#ffffff) brush we can remove the mask thus making it black and white again, ready for you to apply effects to.



Produce selective colouring with the Black and White adjustment

Tip



The blues

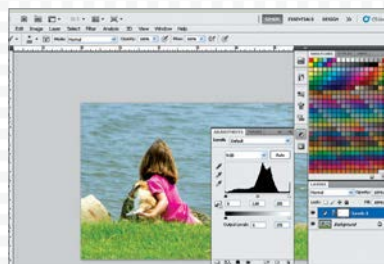
A Hue/Saturation adjustment is a wonderful feature that can be used to adjust the colour range of a picture, but if you have ever wanted to make an image look darker, say to resemble evening or night time, then making use of this adjustment is crucial. First we want to create a Hue/Saturation adjustment layer at the top of a layer with Colorize ticked. Move the Hue slider between 200 and 225 – this will make the whole picture blue. Now set the blending mode to Multiply to finish the effect.



Levels

Adjust contrast and colour

The Adjustments panel can be used to make improvements to a picture and the Levels feature can be used to adjust the brightness, contrast and tonal ranges as well as editing individual colour channels (red, green and blue). By moving the tonal sliders in RGB



Adjusting the contrast and colours using Levels

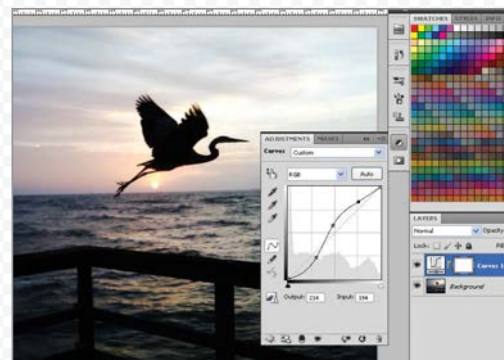
mode we can improve the contrast and brightness of a picture and by moving the sliders in the individual channel modes we can adjust the colours as well as the brightness and contrast. We can also set the black, white and midtone values using the eyedroppers.



Curves

Adjust tonal range

The Curves adjustment enables you to manipulate the tonal range of an image by moving a graphical curve. The curve will adjust the tonal range of an image as well as individual colour channels. We can improve the contrast, shadows and highlights of an image by adding anchor points and moving the curve. There are also a number of presets that can be utilised to easily adjust your image.



Curves work similarly to Levels to adjust an image

Q+A



FISH-EYE EFFECT

Create the look without the lens



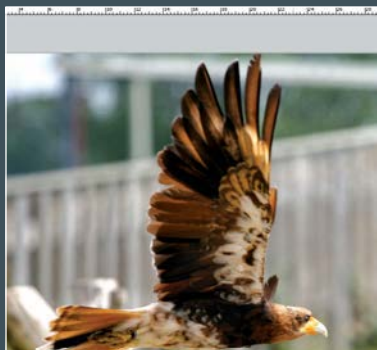
How can I create a fish-eye lens effect using Photoshop? I really like the look it produces but I don't want to buy any new equipment.

Rebecca Hughes



There's no need to buy anything, as the fish-eye lens effect can be replicated easily in Photoshop using the Spherize Distort filter. This filter will create a distorted circular picture where the middle is pushed forward and the top, bottom and sides are shrunk back. This effect works best when used with the Elliptical Marquee tool and a plain background, either white or black.

01 The plain background
The first thing we want to do is create a plain background. In the Layers palette, double-click the Background layer. Click OK to unlock it, create a new one at the bottom and fill it with white.



02 Elliptical Marquee
Hold down the Shift key and draw a circle. Copy this to a new layer by going to Layer>New>Layer via Copy. We now hide our original layer by clicking the small eye next to it.



03 The Spherize filter Finally we want to use the Spherize filter to create the fish-eye effect. Make sure you are on the new layer then go to Filter>Distort>Spherize, set Mode to Normal and Amount to 100%.



Black and white to colour



I have a number of old black and white photos that I would like to add some colour to. I tried painting in segments just using a brush but it's not really working.

Ella Lewis



Black and white photography can produce some wonderful effects and lovely pictures, and when it comes to colouring them there are a number of different ways to go about this. Before we do anything, we have to change the image mode to RGB from greyscale by going to Image>Mode>RGB. The simplest way to colour a black and white photo is to

change the blending mode of the layer to Multiply and then paint below the photo. This preserves the original blacks and greys of the photo. But the effects are not always that pleasing. Another way would be to make use of a Hue/Saturation adjustment layer. Above the original photo this time, create a new Hue/Saturation layer, tick the Colorize box and move the sliders for the desired effect. Use the layer mask to remove any unwanted colour. Finally, we can also use a Levels adjustment. By selecting the individual Red, Green or Blue channels we can generate different colours that can be layered and used with blending modes too. As before, we can mask away any colours or areas we don't want. The best way is to use a combination of Hue/Saturation and Levels.



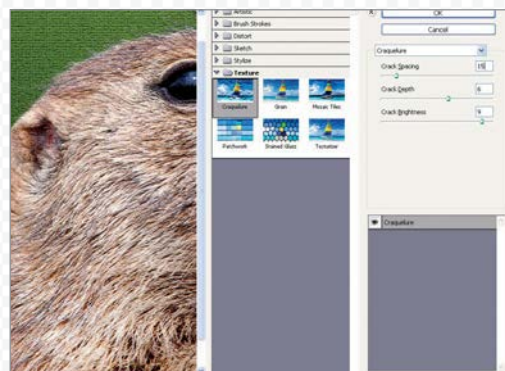
Use different adjustment layers to colour black and white photos



Filters: Textures

Craquelure

The Craquelure filter can be found in the Texture sub-menu and creates a network of cracks in an image as if it had been painted using thick oils, dried over time. This can be used on either an entire image or a separate layer. The filter gives us three options – Crack Spacing, Crack Depth and Crack Brightness – and manipulating these will give different results. For example, changing the Crack Spacing and the Crack Depth will give a more believable look.



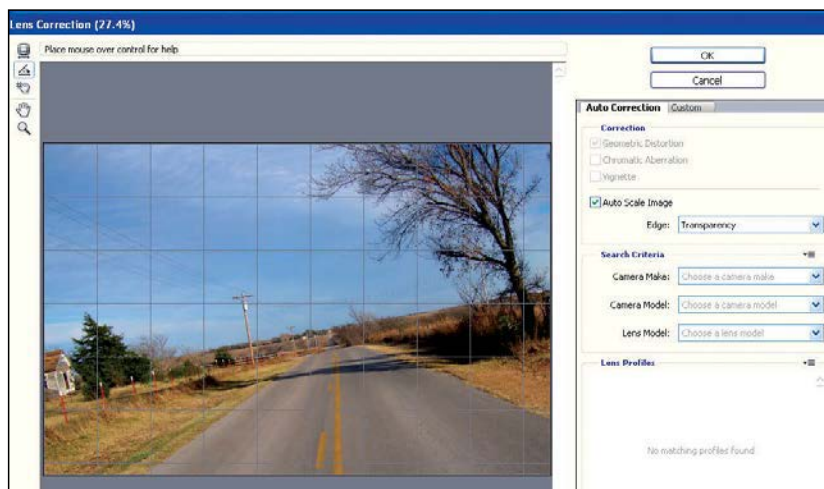
Adjust the Craquelure options for a convincing effect



RESOURCES: TUTORIALS

Adobe's own website has some hidden treasures when it comes to learning Photoshop CS5. These include tutorials on how to use the new Puppet Warp tool and the Spot Healing Brush with Content Aware.

www.adobe.com/uk/products/photoshopextended.html



Straighten a wonky image with the Lens Correction filter



Use the Screen blend mode for a lightning effect

Photoshop can be used to make simple lightning effects using the Clouds filters and other image adjustments. We start by making a new 1,000x1,000px document with a white background. Reset the colour swatch and make the Foreground colour white by pressing the D then X keys on your keyboard. Next we use the Clouds filter by going to Filter>Render>Clouds to produce a random effect. We then use the Difference Clouds filter (Filter>Render>Difference

Straighten a horizon

Q What is the easiest way of straightening a horizon on a photo? Someone told me to use lens correction but I'm unsure what this is.
Sienna Frost

A There are certain limitations, but the Lens Correction filter is a great way to fix a horizon. It is best to create a larger canvas to work on first and then crop it down. Unlock the Background layer by double-clicking on it in the Layers palette. Click OK on the New Layer dialog and this will rename the Background layer Layer 0. Create a new layer below this one and finally increase the canvas size by going to Image>Canvas Size. Tick Relative and increase

the width and height by 1 inch. Next go to Filter>Lens Correction (it may be found in the Distort menu in older versions), select

“Photoshop can be used to make simple lightning effects using the Clouds filters.”

the Straighten tool and drag it across the horizon to automatically level it. Click OK and then use the Crop tool to make the photo a standard rectangle again.

Home-made lightning

Q How can I create a lightning effect? My drawing skills aren't that great but I was hoping to have a storm in a picture I'm working on.
Harvey Davies

Clouds), which works in much the same way as the Difference blending mode. Now invert the image by going to Image>Adjustments>Invert. To make the lightning effect we use the Levels adjustment via Image>Adjustments>Levels and move the middle arrow all the way to the right. To change the colour use a Color Balance adjustment and move the Yellow slider left. To remove the black background simply change the blending mode to Screen.

Tip



Cut out with blend modes

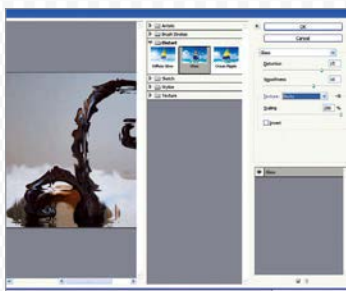
Blend modes obviously have their place when it comes to creating interesting effects, but you can also use them for a swift cutout. Blend modes work with light/dark pixels, so if you have an image surrounded by light pixels and want to place it on a new background, test the blend modes before you reach for a selection tool. Depending on your background, you will probably find a mode that will make the light pixels disappear. Instant cutout!



Filters: Distort

Glass

The Glass filter can be found in the Distort sub-menu and creates an effect as if an image is being viewed through different types of glass (Blocks, Canvas, Frosted, Tiny Lens and Ripple) as well as use a separate map file as with the Displace filter. The filter also enables the user to adjust the Scale, Distortion and Smoothness settings as well as invert the image. This is very useful and allows for a lot of creative scope.



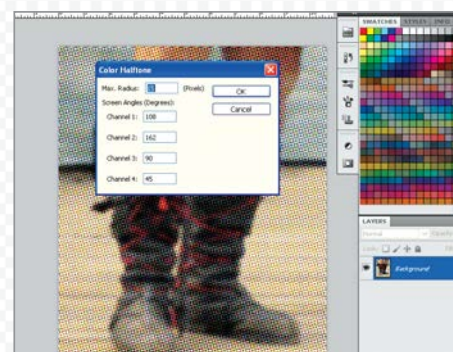
Use the Glass filter to simulate a range of window and other glass effects



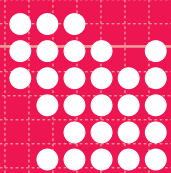
Filters: Pixelate

Color Halftone

The Color Halftone filter is straightforward in that it clearly simulates the halftone technique. The filter divides the image into rectangles and then replaces each rectangle with a circle. The circle size is then set proportionally to the brightness of the rectangle. This effect is useful in creating a comic art style and can be customised to produce different looks. The filter enables you to change the maximum size in pixels as well as channels, and the larger the size the more dramatic the effect.



The Color Halftone filter can be used to create a comic-book effect for your images



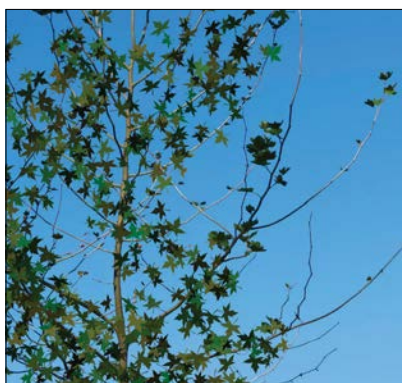
A-Z

J and K-related features are put in the spotlight as we show you where to find them and what they do

of Photoshop

Jitter control

The Brush tool takes advantage of a collection of Jitter adjustments to change the style of a tip. Load up the Brushes palette (Window>Brushes) to reveal all of the tips on offer. Select the Size, Hardness and Spacing settings first of all and then move into the Shape Dynamics



Add realistic leaves to an image using the Jitter controls with the Brush tool

section of the palette. Here you'll find three Jitter controls for varying the Size, Angle and Roundness settings of the brush to suit the way you want to paint. These can be used to increase or decrease the variations of either one, whether you require a solid brush shape or a busy spread of many different and varied elements. There are further Jitter adjustments under the Scattering, Texture and Color Dynamics sections of the palette too. Combine these to give your brush tip more style and character, with changing brightness and colour as you paint over your canvas.

It's a matter of experimenting between all the Jitter sliders to create the tip required. The Preview window in the palette is a handy way of seeing the adjustments before actually painting. Custom-made brushes with Jitter variations can be saved as a new preset to use without having to remember the settings each time.

JPEG artifacts

One of the reasons why JPEG images have such low file sizes is due to their compressed pixels. Compression can be controlled in such a way that losing image definition isn't noticeable, but if an image is saved with a low or medium JPEG setting, artifacts could soon appear. Artifacts can also occur when a JPEG image is blown up in size, creating blurry pixels where details and pixels are merged together to make up the required space.



Artifacts are distorted pixels due to low resolution and compression

Tip



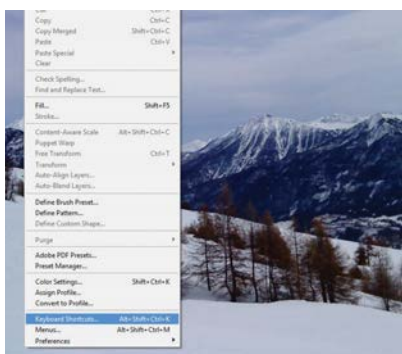
Easily remove JPEG artifacts

There's a useful filter in Photoshop that helps counteract JPEG artifacts Found under Noise>Reduce Noise. Inside the Filter menu, the option Remove JPEG Artifact lies below the filter's sliders. This reduces any distortion or blurring. Using the other adjustments in the filter as well, noise and artifacts can be considerably reduced, making for a better quality image than before.

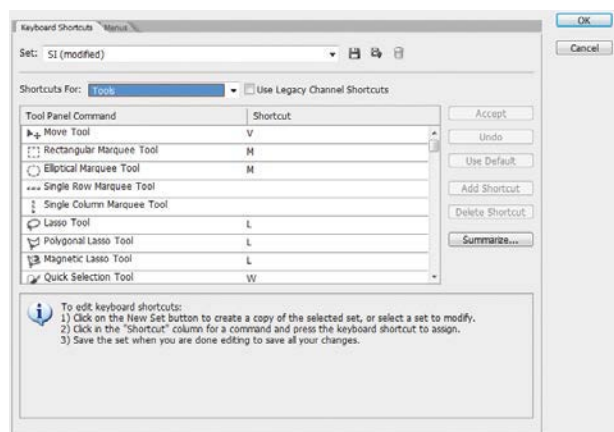


KEYBOARD SHORTCUTS

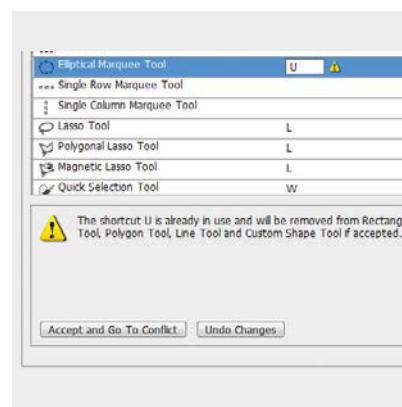
Speed everything up with the help of shortcuts



01 Why and where? If you Photoshop day in, day out, it does mean you can find yourself going back and forth to the same commands and tools over and over again. To make things easier and more efficient, learning and customising keyboard shortcuts is the perfect option. To find and edit them, go to Edit>Keyboard Shortcuts.



02 Choose folder The Keyboard Shortcuts menu is split into three sections: Application Menus, Panel Menus and Tools. Choose one to open up all the features available for making into a shortcut. Whether that's changing the Move tool's shortcut or adding a new layer, they are all there.

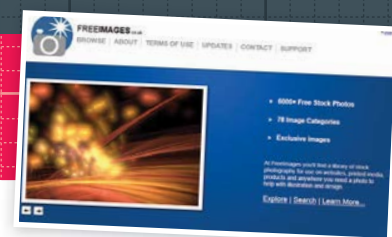


03 Apply and save Scroll down the list to find the tool or feature you want to give a new shortcut to. If a shortcut is already taken, a warning pops up asking to accept changes or undo them. When completed, hit the save symbol next to Set.



RESOURCES: FREEIMAGES.CO.UK

This website does what its name implies – provides absolutely free JPEG images. With over 6,000 stock photos in a bundle of categories, the content is excellent quality at your disposal at no cost. Bookmark this website if you're on the scout for new stock.
www.freeimages.co.uk

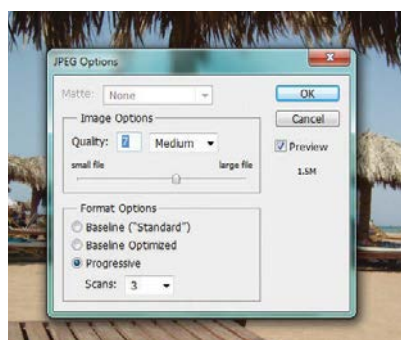


JPEG images

The **Image Size** menu contains all the information about an image's resolution, pixel dimensions, document size and options for enlarging and reducing artwork. One of the many file types which artwork can be saved as is JPEG. In fact, this is also how all compact cameras like to save images, as it enables you to reel off hundreds without worrying about storage space. The reason that JPEG files are so popular among artists is that they manage to reduce the end file size considerably, making it ideal for emailing or storing on a disc. This could mean the difference between storing a large image, for example one that's 50MB, and the same image as a more workable version that's only 3MB. As great as this sounds, however, it doesn't come without drawbacks. To get an image down to such a small file size, Photoshop compresses the file. This means removing

essential image data that can no longer be edited, as well as the potential for creating JPEG artifacts. The result is that the image no longer has its original quality and editing state, so it's not ideal if you plan on making changes to the image afterwards.

When it comes to working on new artwork from scratch, working in a PSD format means your layers are retained. Layers are something that JPEG files are not allowed to have because they take up much needed space in the compression process. When saving as a JPEG, therefore, always save a copy of your image with the layers intact, just in case. JPEGs can be set to varying sizes too, from a low-quality setting to maximum for full quality. If you're working on content that you've planned to put on the web, you'll need to utilise the JPEG format for the interface, as they'll load much quicker than other file types when accessed with an internet connection.



File>Save As contains the options for JPEG quality settings

“JPEGs can be set to varying sizes, from a low-quality setting to maximum for full quality”



Keywords in Bridge

Tag images for quick searches

Adobe Bridge contains all the images on your computer. After importing a batch of new photos, you can use Bridge's Keywords feature to tag place names, people and event types to each photo. Use the Keywords palette to assign tags, and then use the Filter palette to find them again without having to sift through folders to look for a specific person or pull up all the photos that were taken in a certain city, say. You can add as many as you like using the plus symbol at the base of the palette.



Keywords can be added to any image in Bridge



KNOCKOUT BLENDING

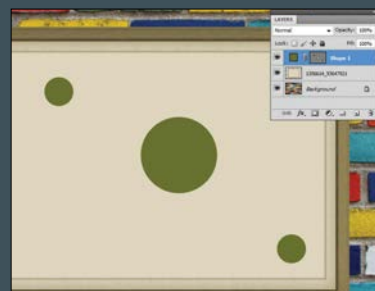
How to create a Knockout layer

The Knockout effect is found in the Layer Style menu. It's used to turn one layer into a window on your canvas to reveal the bottom-most image and works particularly well in designs for scrapbooks and similar projects.



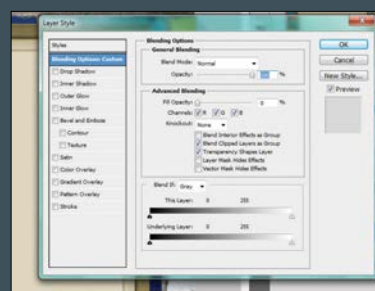
01 Load up images

Open up an image for the background and a separate one to sit on top as the covering layer. This could be a photo on top of a texture file, for example.



02 Create a new shape

Apply a shape to use as the outline for the Knockout effect using one of the Shape tools (U). These are then entered onto a new layer at the top of the stack.



03 Reduce Fill opacity

Use the Move tool (V) to position the shape. Double-click to open the Layer Style dialog and, under Blending Options>Advanced Blending, reduce Fill Opacity to 0%.



04 Apply Knockout

In the Knockout drop-down options change it to Shallow. Add extra touches such as an inner shadow to complete a realistic-looking effect.



HARDWARE

An all-in-one network media centre offering invaluable backup

Verbatim 1TB MediaShare

info

COMPANY

Verbatim

WEB

www.verbatim.com

PRICE

£160/\$350US

SPECS

Operating system:
Windows 7/Vista/XP
Home or Pro (SP1 or
SP2)/2000 (SP4)

Mac OS X

Small but powerful

The MediaShare takes is compact, meaning it's perfect for transporting files around or just for filling up and then putting away.

Quick transfer The front of the MediaShare only shows the essential buttons, again making it feel very sleek and stylish. You can also transfer from a USB drive or single slot memory card.

Sleek casing The aluminium housing of the MediaShare means that it looks good in any house, and provides sturdy protection against any knocks, so your files won't suffer any damage.



or modern-day digital users it isn't enough to have a ton of storage at your disposal, nor to have access to all your

files remotely. We also want the ability to stream media, connect with different operating systems and keep in touch with our social networking. Verbatim's MediaShare is here to offer a solution to such diverse demands.

The sleek hard drive has a metal enclosure for better heat syncing, as well as cool styling. It connects to your computer either on the network, or via USB or eSATA. To get the most from the drive and its software, we would recommend that you connect using Ethernet and put the drive on your network.

The obvious boon of the MediaShare is its ability to house your images, music and video on its 1TB drive. Once the library is transferred you can conveniently access it any time remotely, using the software provided and the Verbatim web service. The interface is unfortunately a little clunky, but although we've seen much better, it does the job admirably. This functionality is great when you opt for a netbook over a much bigger wireless device, sacrificing hard drive space to do so. Those artists inspired by their iTunes libraries or working

on multimedia projects will be in heaven as the software is tuned in so you can stream music and movies from the hard drive straight out. This is really useful and, once again, negates the need for cluttering up the storage on your laptop.

There are a number of other nifty features that various users will find helpful to differing degrees, depending on requirements. Firstly, you can add extra drives to the MediaShare – just plug them into the USB slots at the back. Gamers will appreciate its connectivity with the Xbox 360 and PlayStation 3, while social-networking fans can interface with social media sites like Facebook. The MediaShare is a cross-platform device, so if your studio has both Windows and Mac machines, you can all access the files; it can also be synced to your iPhone.

Our biggest complaint about the MediaShare is its accompanying software. It's not quite as slick as we'd have liked and sometimes it feels a little dark and outdated. The functionality is outstanding; the software being more simplistic would be the icing on the cake. If you want an all-in-one home studio server that is straightforward to use and helps to organise your digital material, this has to be a frontrunner.

"THE OBVIOUS BOON OF THE MEDIASHARE IS ITS ABILITY TO HOUSE YOUR IMAGES ON ITS 1TB DRIVE"

TAKE A CLOSER LOOK



Extra network space Add drives via the USB ports at the back. Once they are recognised, they can be accessed as part of the same network drive.



Connectivity The software has its limitations, but does a solid job and will keep you and your digital family connected to your favourite content.



USB drive You can quickly pull information from a USB drive using the handy port at the front of the MediaShare. This also accepts single slot memory cards.



Ethernet is best For the ultimate speed, we suggest you connect the MediaShare via the Ethernet port and run it over a network. This will make the process much smoother.

PROS

- Offers a huge amount of storage
- Looks stylish
- Add extra drives

CONS

- Interface is a bit clunky
- Software feels outdated

VERDICT

8.0

TheMediaShare is simple to set up and offers a lot of extra storage space for not a huge amount of money



RESOURCES

'Stock up' on images with the new Fotolia site

Fotolia stock site

info

COMPANY

Fotolia

WEB

www.fotolia.com

PRICE

Images from 10p

SPECS

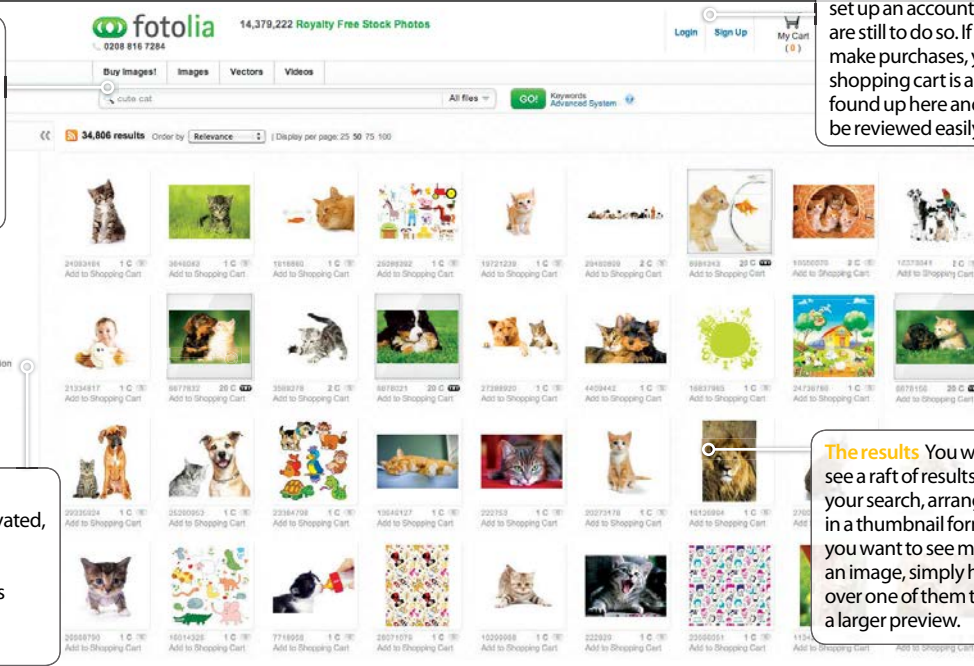
Internet connection

Search options Use the enhanced search bar to pinpoint the exact results you want. You can make a simple search entry or use the advanced options for extra control.

Search filters When advanced search is activated, you can enjoy a panel of different options for stripping away needless results. Simply click the checkboxes to activate.

Manage your account Use the top area to log in to your account, or set up an account if you are still to do so. If you make purchases, your shopping cart is also found up here and can be reviewed easily.

The results You will see a raft of results from your search, arranged in a thumbnail format. If you want to see more of an image, simply hover over one of them to see a larger preview.



PROS

- Affordable range of plans
- Excellent variety of images
- Site tweaks improve service

CONS

- You are still paying for other people's images!
- The Free Images can be a bit lacklustre

VERDICT

8.5

Affordable plans and huge choice of images make it a decent stock choice



hen it comes to deciding if a stock site is worthy of receiving some of your money, there are three key

tests you can do. Firstly, (the no-brainer), is whether it offers you the type of images you want at the quality you need. Searching is also important – there is no point a site having perfect images if you can't find them. Finally there is the cost. Can you actually afford to use the site?

"FOTOLIA IS CERTAINLY NO SLOUCH WHEN IT COMES TO THE BUSINESS OF SUPPLYING STOCK"

Fotolia has quietly been building up a stock empire since 2005. We say quietly because iStockphoto does tend to hog any stock spotlight. Which is perhaps a tad unfair to Fotolia as in its existence, it has built up over 14 million images, videos and vectors, so is certainly no slouch when it comes to the business of supplying stock. The quality of the images is excellent, ranging from teeny tiny web images through to vast, expansive files. In addition to the good quality, a random series of searches always ended in some results being returned, meaning you will find what you need at

Fotolia (unless you are after something exceedingly odd!).

So the quality and supply test is a pass, what about the locating of the images? Well this is another pass, helped by the recent improvements to the site. Users can now enjoy a faster search engine, with the ability to filter types of content from the search bar. It's also possible to manage keyword searches, either by removing words associated with your search, or by

using syntax elements such as 'and'. Some new filter options help hone the number of results, saving even more time.

Fotolia has always been reasonable in terms of costs, working on a credit system favoured by a lot of stock sites, or on a subscription model for anyone who needs to download a lot of images. The little tweaks made to the search process may not sound revolutionary but they do shave some time off the business of finding images. Once you add in the breadth and quality of the images, it's easy to see how Fotolia could become your stock site of choice.



TAKE A CLOSER LOOK



Search bar Use the improved search bar to head straight to the images you want, filtering the results using the drop-down menu options.

Max price If you have a strict budget, use the Max Price filter to set the, um, maximum price you are willing to pay for an image. This is a great feature.



Other filters The side bar houses the other filters to help you pinpoint your perfect search more easily. Options such as orientation are good.

Free images The selection can be hit or miss, but it's always worth checking out the free image collection to see if there is a gem for you.



HARDWARE

A low-cost compact shooter for dealing with whatever the day throws at you

PENTAX Optio S1

info

COMPANY

PENTAX

WEB

www.pentax
imaging.com

PRICE

£89.99/\$199.95US

SPECS

Image resolution:
14MP (4,288x
3,216px)

Zoom: 5x optical,
6.7x digital, 7x at
7MP/33.5x at 640px
intelligent zoom

Movie resolution:
HD 720p

Shake reduction:
CCD shift

ISO sensitivity:
64-6,400

LCD size: 2.7 inches

PROS

- High-resolution images shot
- Wide-angle lens
- Quick to use and take pictures
- Filter effects for getting creative

CONS

- Noise is an issue
- Pixel definition could be better

VERDICT

7.0

The range of helpful filters and exposure controls will be a blessing to beginners

Basic design The look of the Optio S1 is sleek, with rounded edges and a polished exterior. It's surprisingly well built for a camera of its price and feels sturdy.

A simple layout PENTAX hasn't tried to show off with the beginner-level compact, with only features that are truly required to go about taking pictures in an average day out and about.



he PENTAX Optio S1 is a compact, lightweight and creative camera coming in at just below the £100 mark,

available in four mirror-like shades of silver, red, turquoise and black. Among having features such as a 14-megapixel sensor, a more than adequate 2.7-inch LCD screen and a 5x optical zoom, there's also a host of interesting filters stashed away inside. These include HDR Filter, Soft Focus, Miniature, Digital Filter (for applying tints and changing brightness), Red-Eye Compensation, Resize, Cropping, Frame Composite and Movie Editing. All these effects and styles are done in-camera, so you can see what's happening to the photo and decide straightaway whether it's a keeper or destined for the bin. Using these filters and adjustments, images can be prepped for taking into Photoshop to edit further, or just to simply print straight from the memory card.

The Optio S1 is easy to operate and also responsive, adding up to an enjoyable experience. A smooth optical zoom and very little shutter lag between shots mean you'll not be waiting around for the camera to catch up. The array of buttons on the back surface enables you to jump into a scene mode and HD movie capture quickly. There's also a special green button

that starts the camera's Smart Auto mode for running on full autopilot to adapt to a constantly changing scene.

Although the camera is filled to the brim with auto controls there are lots of metering and focusing alternatives for greater manipulation of exposure. The D-Range Lighting setting controls the highlights and shadows in a scene while you shoot, producing better images and balanced lighting. Image quality doesn't come without its flaws, however, with faint vignettes forming around corners in images shot at full zoom. Noise is also visible at the best setting of ISO 64, and quickly becomes more so at ISO 100 and upward. But put those negatives aside and the camera's strong points lie in its colours and tonal vibrancy from capture to capture. The wide-angle lens does very well in tight spaces, and the 5x optical zoom proves to be a flexible feature, especially when you are shooting outdoors.

What we like most about this camera is its simple and clutter-free menus, perfect for those looking for quick and easy photography. If you're after a camera for shooting really high-quality stock images, you may need to look further up the price margins, but the Optio S1 is a great everyday shooter for documenting those spontaneous moments.

Impressive zoom capacity With a 5x optical zoom sitting at the helm of this camera, it's a bonus feature over the more commonly seen 3x optical at entry-level compacts of this size and shape.



"THE OPTIO S1 IS A GREAT EVERYDAY SHOOTER FOR DOCUMENTING THOSE SPONTANEOUS MOMENTS"



TAKE A CLOSER LOOK



Image playback Images are viewed on its 2.7-inch LCD, which is bright and clear. Images can be arranged by date using the zoom buttons.



Blue skies The most impressive asset of the camera is its colour renditions. The blue of a sky is vibrant and reds and greens are particularly strong.



HD Movie mode All it takes is a single button to enter into HD Movie mode. Here the camera shoots at 720p with Shake Reduction playing its part to reduce blur.



Macro mode Although the camera is best kept to shooting everyday photos like portraits and landscapes, its Macro focusing distance is 5cm – ideal for shooting textures.



TRAINING

Expand your skills by taking a digital-tutors course

Altering the Lighting of an Image in CS5

info

COMPANY

digital-tutors

WEB

www.digitaltutors.com

PRICE

From \$45

SPECS

Adobe Flash

Broadband Internet connection

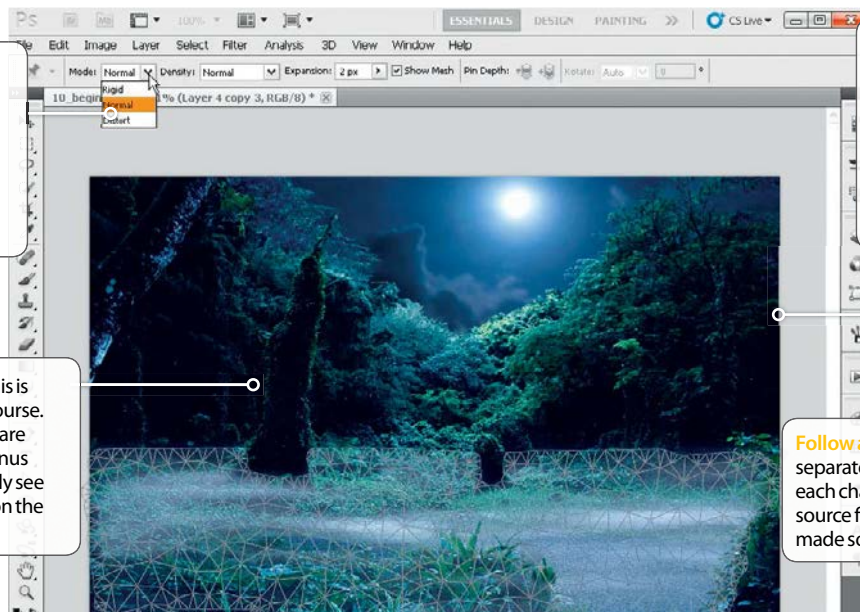
Clear view Because the interface is just a Photoshop interface, you can clearly see all of the menus and options being used. This means you get maximum learning.

See it all in one go This is the interface of the course. As you can see, there are no extra buttons, menus or gizmos – you simply see what is taking place on the screen as it happens.

Different skills

Although this course has a very specific aim, it covers a wide spectrum of skills that can be carried over into other tasks. Also, any time a tool is used, it is thoroughly explained.

Follow along The course is separated into chapters, and each chapter comes with a source file that has all the edits made so far.



PROS

- Divided into small chunks
- Clear instruction
- Comes as part of a larger subscription

CONS

- Can't be purchased on its own
- Need to use credits if you want to download it to your desktop

VERDICT

8.5

Affordable plans and huge choice of images make it a decent stock choice

Digital-tutors found an obvious solution to the common problem of training DVDs being prohibitively expensive to anyone who just wants to try a technique out. It set up a subscription plan for members to then access its training online, whenever they wanted. For those who want something more permanent, it also provides a credit system for you to download the training to your desktop. The system works extremely well, not only

“ALTHOUGH THE COURSES HAVE SPECIFIC AIMS, THEY GIVE YOU SKILLS TO USE IN OTHER PROJECTS”

because it offers an affordable and flexible way for people to access learning but also because the learning is just so damn good! You can choose from a wide range of software and the courses represent all tastes and skill levels.

The course we are looking at here is for anyone who has wanted to get creative with their lighting. Split into 11 chapters, it takes the view from a normal day shot through to a moonlit landscape. To achieve this transformation, the tutor covers tasks such as

selecting, using channels, masking, adding highlights, importing different images and cloning unwanted objects. Quite a skill haul!

As with the general standard of the courses, this one has excellent production values, with clear narration and a crisp, decluttered interface. We have seen a lot of training videos and there is always the temptation to swoop in and out of palettes, pan over menus and generally make the viewer feel seasick. With this course, you simply see what is being done on-screen.

Everything is nice and clear and all of the settings can be seen.

One thing that we like about the digital-tutors courses is the fact that although they often have a specific aim, such as altering lighting in this case, there is still plenty of tool explanation going on, meaning the course will give you something to take away and use in other projects. It's also good to see that tutorial source files are supplied, in the case of this course you have a start file for each chapter, making it easy to follow along.

TAKE A CLOSER LOOK



Intro to a lesson Each course starts with an intro chapter that runs through the skills being covered in each section to get you in the mood.



Prep images This lighting course starts off with some great advice for prepping a selection area using channels and Levels. Very handy to know.



CS5 secrets This is a CS5 course and although it can be adapted for earlier versions, it does also hold CS5-specific content, such as how to use Refine Edge.



Start files There are start files for each chapter, which hold all the edits made so far. This means you can skip to a chapter if you want and still follow the instruction.

Ten of the best...

Scrapbooking resources

Expand your arsenal of fun design elements with our top ten websites

Scrapbooking is an ideal way to display special moments in a creative way, and there's plenty of help out there to get you on your feet. Whether you're looking to pay good money for elements or to download them for free, here is a mix of ten of the resource sites we hold most dear.

Shabby Princess

Cost: Free

Website: www.shabbyprincess.com

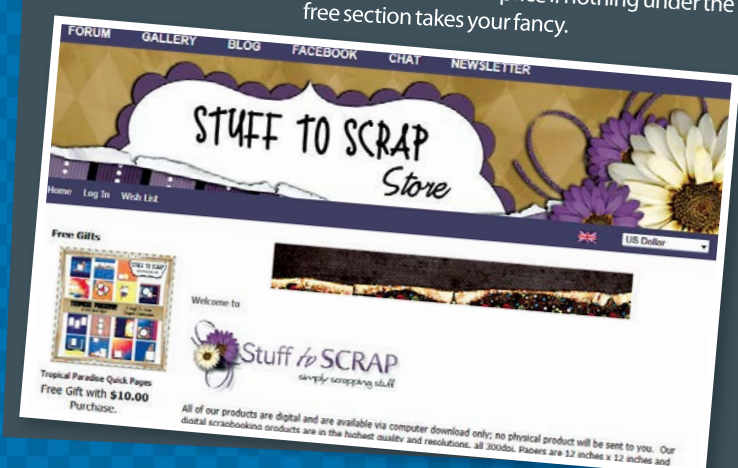
With a current count of 25 scrapbooking designs, Shabby Princess has lots on show. Variety is the key to its success, including the scrapbook bundle Happy Go Lucky, the resource's largest free kit of papers, stitches, stamps and shapes. We also recommend browsing the Shabby Shoppe (www.theshabbyshoppe.com) for free tutorials and more.

Stuff To Scrap

Cost: Free

Website: www.stufftoscrap.com

Check out the monthly specials at Stuff To Scrap for the hottest downloads. Alternatively, head to the Freebies section for some fun designs. Other categories include Mini Kits, Paper Packs, Charity Kits and Printable Projects, which will set you back a small price if nothing under the free section takes your fancy.



MyMemories

Cost: Free Website: www.mymemories.com

Offering up tons of digital scrapbooking templates – both free and for a small price – MyMemories is a great place to start looking for your next design element. Along with the plentiful content you can also take advantage of the blog section (www.mymemoriesblog.com) to enter into challenges.

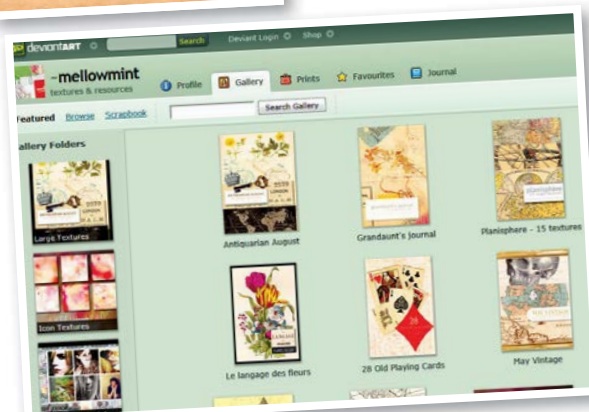


mellowmint

Cost: Free

Website: www.mellowmint.deviantart.com

There is so much detail to be found in mellowmint's designs that each is as exciting as the next. From seasonal treats to playing cards and vintage objects, the artists contributing to these scrapbooks also share textures, patterns and tutorials.



Free Digital Scrapbooking

Cost: Free

Website: www.freedigitalscrapbooking.com

The wonderful scrapbook designs on Free Digital Scrapbooking are crafted by the talented Marie Stones and offer papers, fonts, alphabets, digital kits and more. Whether you're looking for a singular design element for a scrapbook or a completed artwork, this site is one to look out for.



Cottage Arts.net

Cost: From \$1US (£0.60 approx)

Website: www.cottagearts.net

CottageArts.net is a huge resource for all your scrapbooking needs, with designs under headings such as Nature/Autumn Kits, Wedding/Baby, Sports/Masculine and Word Art/Text Paths. All the products will cost you, however there's a Simply \$1 area with some high-quality content.



Scrap Girls

Cost: From \$2.18US (£1.30 approx)

Website: www.scrapgirls.com

Scrap Girls is a true home for the scrapbooker, with a larger community presence than a shop front. Take part in different design challenges or just share your scrapbooks with fellow artists. Not forgetting the actual content, there are templates, brushes, embellishments and even training DVDs on creating scrapbooks.



Peppermint Creative

Cost: Free

Website: www.peppermintcreative.com

Containing a mix of free content and priced resources for scrapbookers, Peppermint Creative (the brainchild of Miss Mint – one of our favourite creative bloggers here at Photoshop Creative towers) has a fantastic array of decorative templates and embellishments. Browse through a number of scrappers' tools including essential shapes, borders, photo templates and backgrounds to help you out.

Computer Scrapbook

Cost: Free or from \$3.00US (£1.90 approx)

Website: www.computer-scrapbook.com

From scrapbooking fonts to digital kits to take into Photoshop, there's lots to browse on Computer Scrapbook, created by Correen Silke. Look under Free Stuff or head to the store and sift through all the latest designs. Also worth a look are the paper sets for that essential background element.



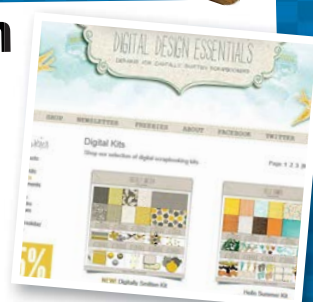
Digital Design Essentials

Cost: From \$2.25US

(£1.40 approx)

Website: www.digital-designessentials.com

Do not despair, as there is also free content hidden in Digital Design Essentials! This resource carries a textured style through its patterns and design elements. The website's founder, Gina Cabrera, is "passionate about helping others to document their memories", and it shows. From decorative patterns to scrapbooking layouts, this is one blog to keep firmly in your bookmarks.







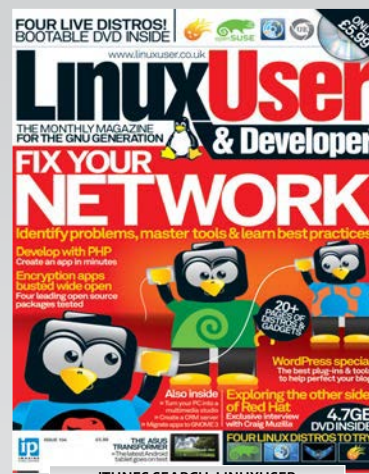
ITUNES SEARCH: ADVANCEDPHOTOSHOP



ITUNES SEARCH: WEB DESIGNER



ITUNES SEARCH: HOW IT WORKS



ITUNES SEARCH: LINUXUSER



ITUNES SEARCH: TOTAL 911



ITUNES SEARCH: PHOTOGRAPHER



ITUNES SEARCH: PLAY MAGAZINE



ITUNES SEARCH: SMARTPHONEESSENTIALS

New: The latest video game cheats and tips



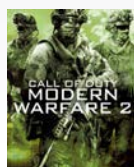
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XBOX 360 Cheats & Tips

ITUNES SEARCH: CHEATS & TIPS



For Playstation 3 guides:
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ITUNES SEARCH: CHEATS & TIPS



Guides for all consoles:
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ITUNES SEARCH: POWERSTATION



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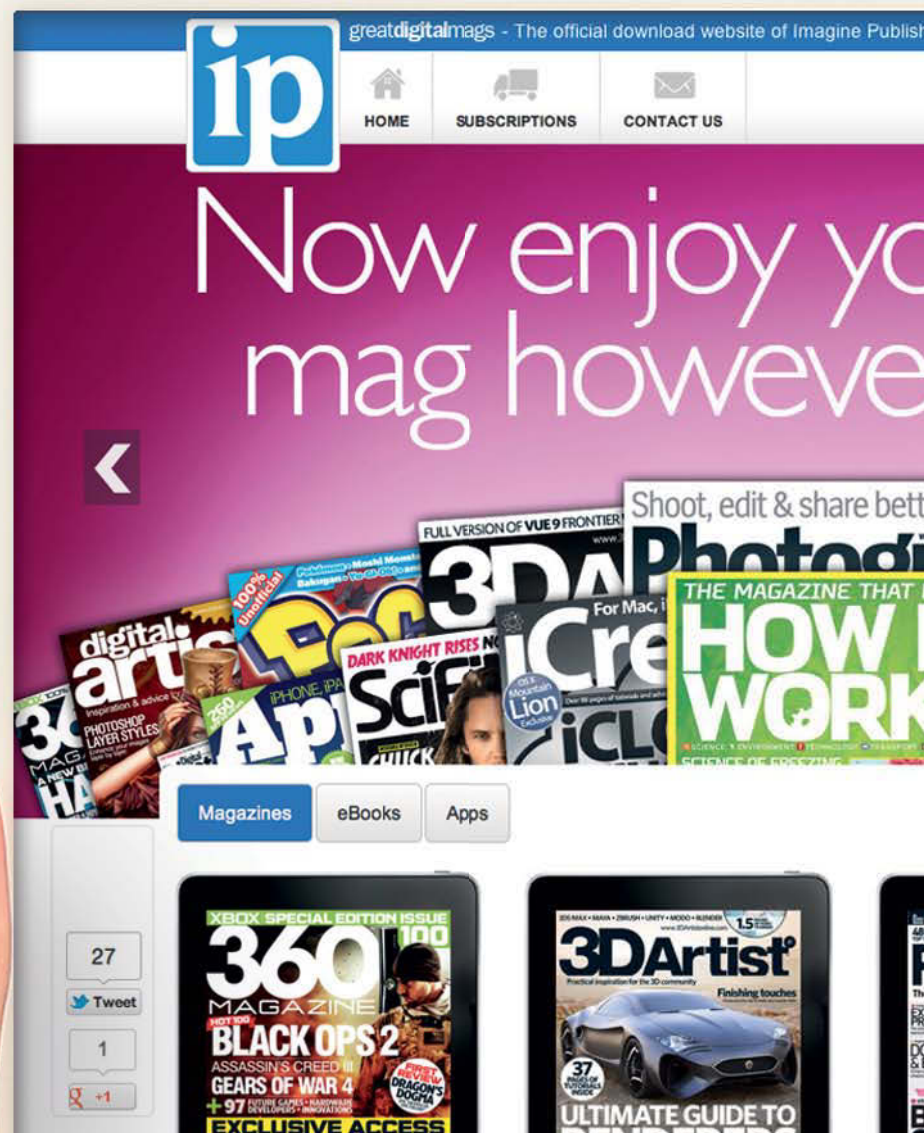
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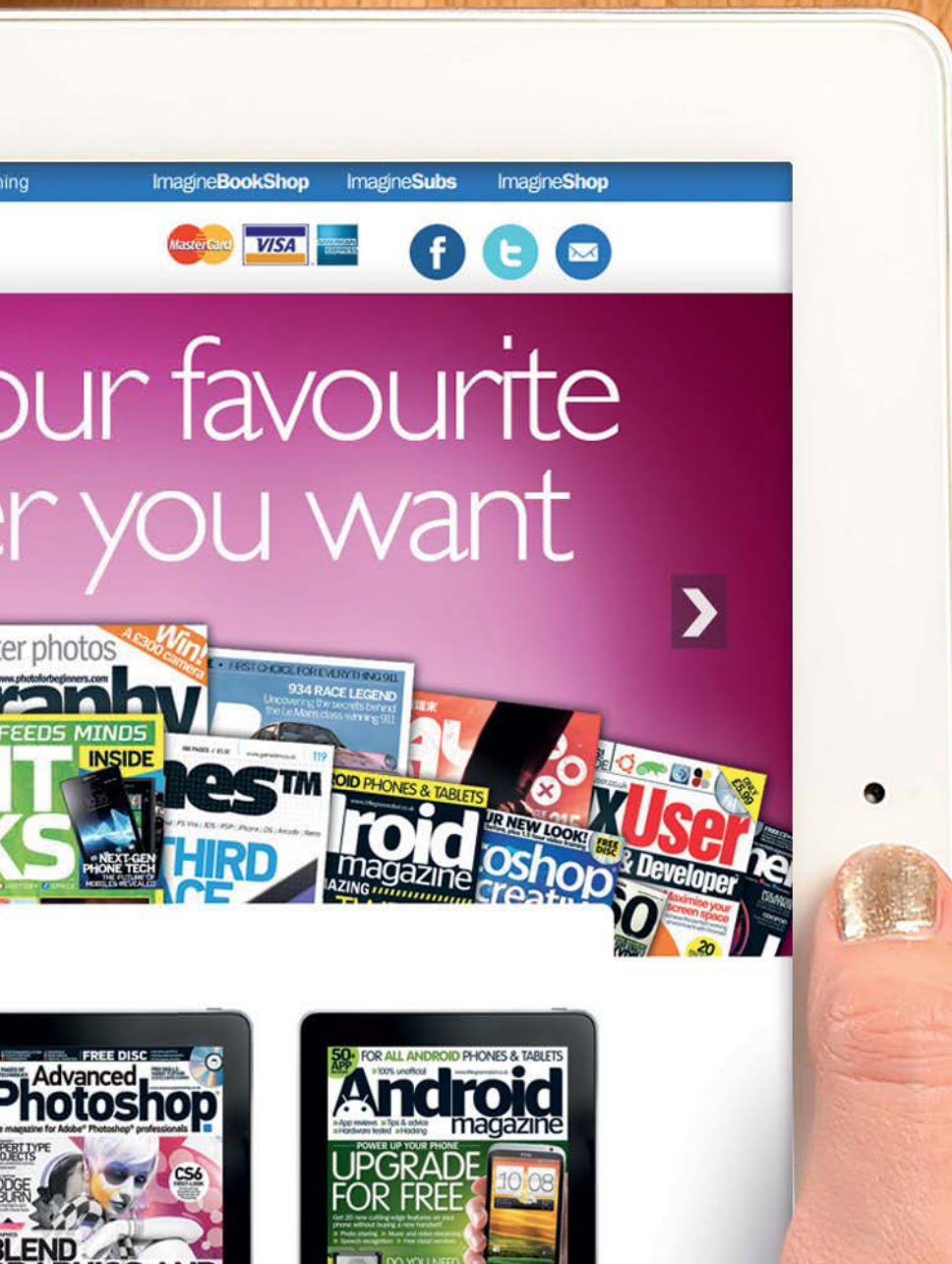
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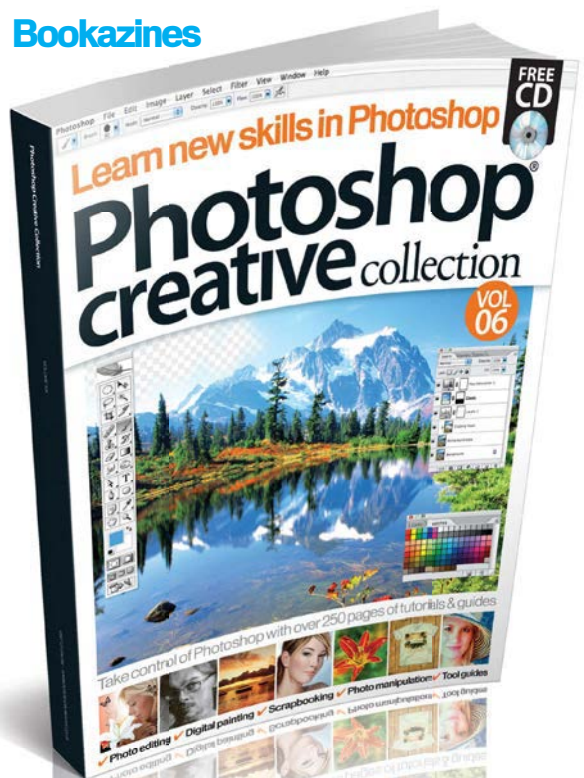
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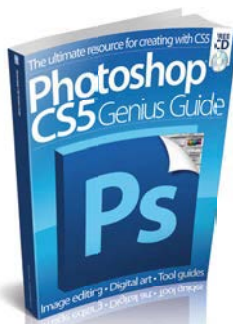
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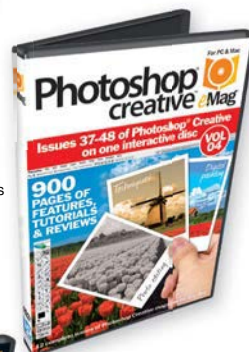
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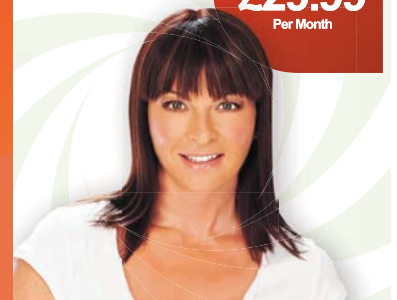
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Suzi Perry
Technology TV Presenter

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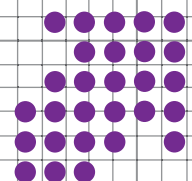
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Readers' Challenge

entries

Feast your eyes upon the latest entries to our Challenge

If you are a regular reader of this magazine you will be familiar with our Readers' Challenge, but if it's all new to you, let us explain what it's about. We supply you with a bunch of images, you go away and create something out of them. It's as simple as that! We collate the best entries we receive in a month and then present them for you here. We know people get the magazine at different times and everyone works at a different pace, so there is no deadline on the Challenge (which is why you will see entries using a range of images). Enjoy this selection of entrants and then turn to page 114 to have a go yourself.

THE PRIZE

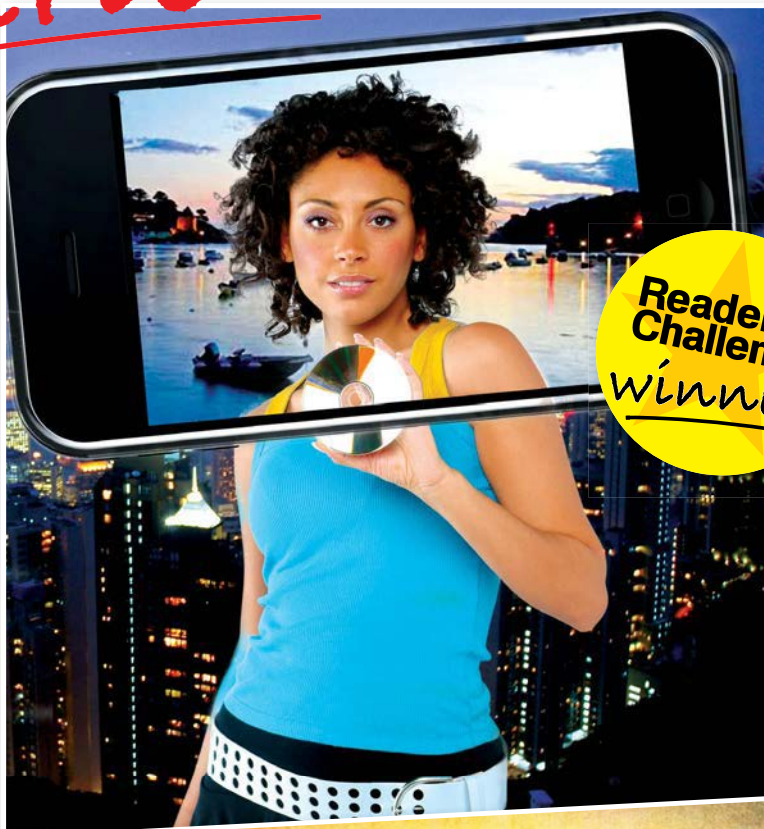
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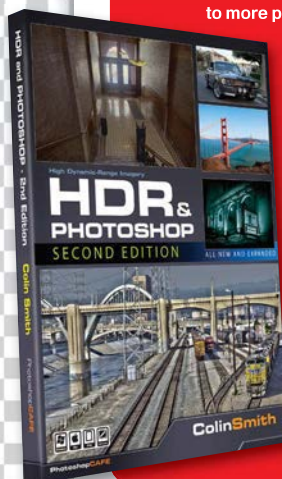


Ralph Peel

Video Call
Ralph Peel's photomontage works to great effect here, achieving a dynamic feel with a fresh, contemporary twist. It would make a fantastic advert!

David Tedstone

Painted Sunset
David has achieved a painted effect, almost like watercolour, by layering tone and texture over the supplied challenge image. This would look great printed on canvas.





Ludwig Wagner Kingfisher

Ludwig's combination of textures and text transforms the kingfisher Challenge image into a mixed media masterpiece. The delicate colours are perfect for the style of image he has created.

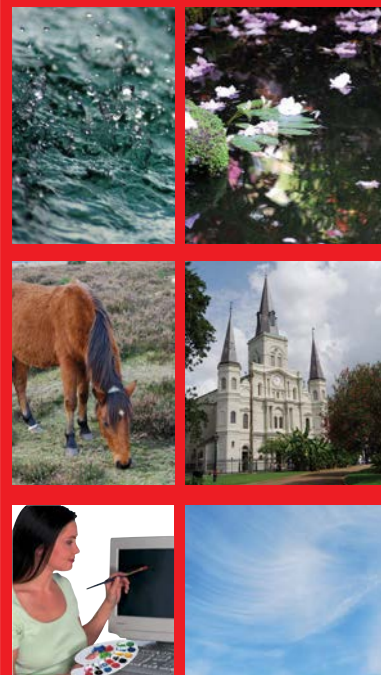


Mark Shaw No Cycling with Beaver

Search deep in this beautiful illustration and you will find some flower stamens and a sign that were provided as Challenge images. Not only is Mark a talented artist, he shows how creative you can be with the most random of start points.

Download this issue's images!

You can download the latest Readers' Challenge images from the **Photoshop Creative** site. Simply head over to photoshopcreative.co.uk and follow the Competition link.



Turn to
page 114
and enter
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Fernando Matos Untitled

Creating new planets is a popular pastime for people at the moment, and Fernando's creation takes a slightly different perspective in that he has slices of landscape, as opposed to the usual globe. It's a detailed montage that makes good use of the provided pictures.

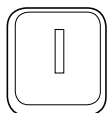



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Readers' Challenge

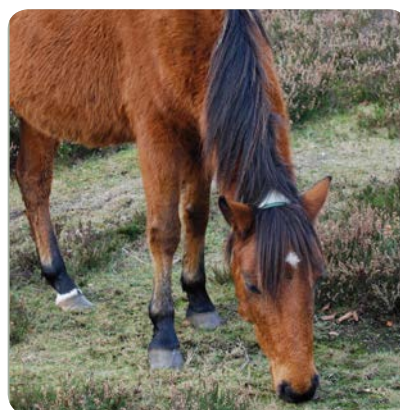
Shun your routine edits and expand your imagination by entering our Challenge and trying something new



It's really easy to fall into routine edits with Photoshop. Even if you only deal with more creative images you can get stuck. Once you find something that works, it can be difficult not to reach for the same tools or follow a familiar

technique whenever you start to develop an idea – but here at Photoshop Creative we urge you to try something new!

Our Challenge is set up to make you work outside of your creative comfort zone. We supply you with a series of start images and it is then up to you to do something wonderful with them. There is no deadline to this – send in your entries whenever you like and we will print the best ones each issue. All we ask is that you use at least one image from the supplied batch and give us a bit of info about your piece.



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HOW TO ENTER



Access the Readers' Challenge folder from our CD and copy it to your desktop. Once you've completed your masterpiece, send it on a CD with your name, address and a few words about your creation to:

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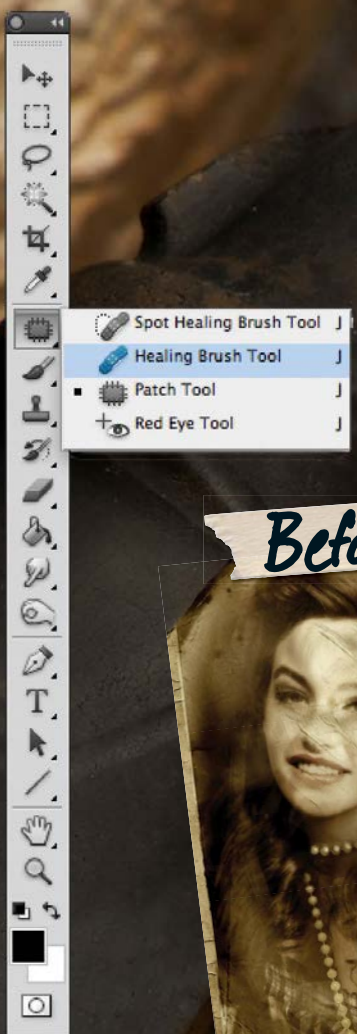
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